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# New York Programs



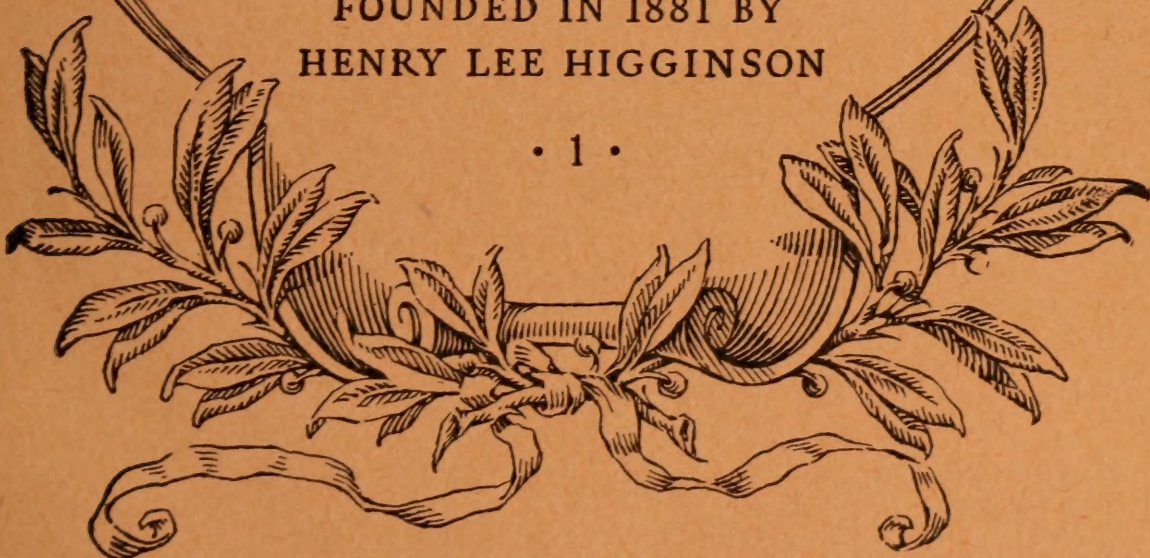




# BOSTON SYMPHONY ORCHESTRA

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A decorative illustration at the bottom of the page, featuring a central floral motif with leaves and a scroll that curves upwards on both sides.

SEVENTY-NINTH SEASON

1959-1960

Carnegie Hall, New York



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# Boston Symphony Orchestra

(Seventy-ninth Season, 1959-1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## CONCERT BULLETIN

*with historical and descriptive notes by*

JOHN N. BURK

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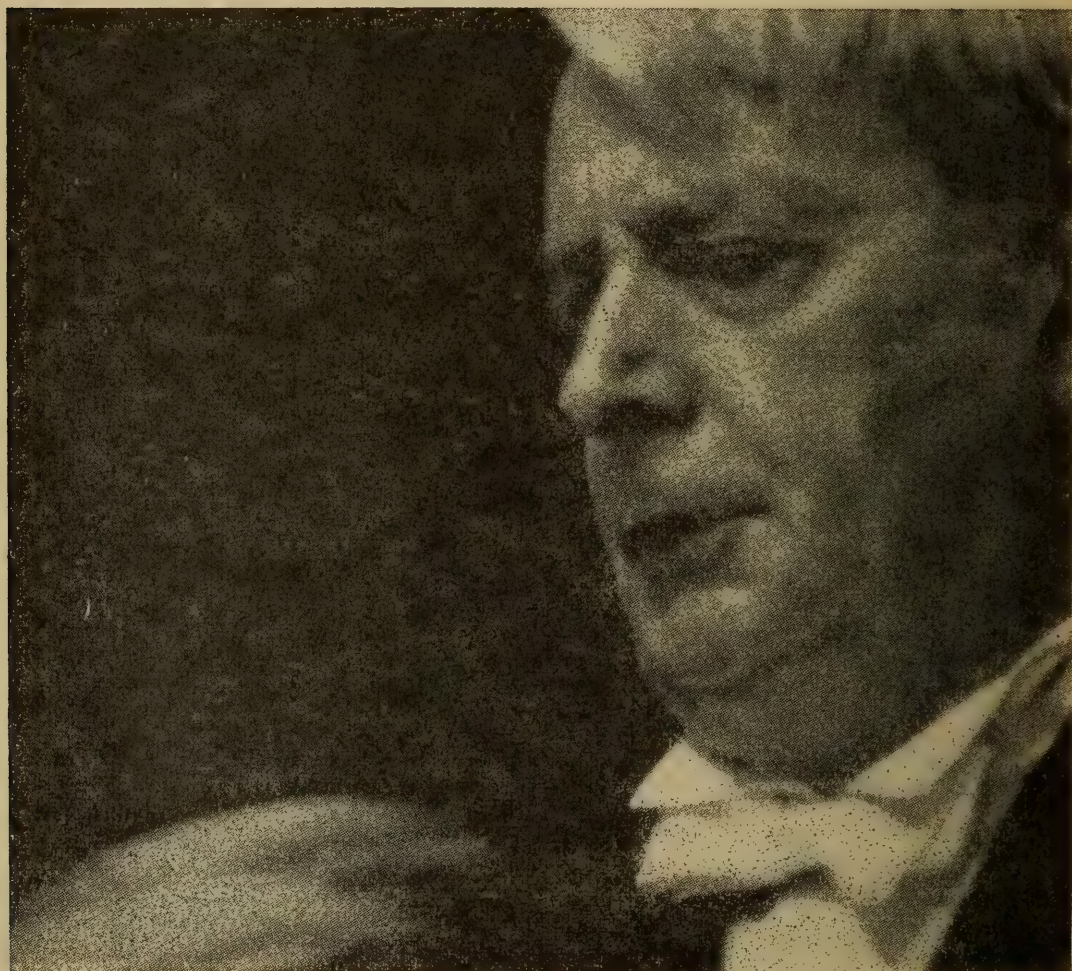
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SEVENTY-FOURTH SEASON IN NEW YORK

*First Evening Concert*

WEDNESDAY, NOVEMBER 18, at 8:30 o'clock

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Program

AMIROV ..... Kyurdi-Ovshari Mugami

BOHUSLAV MARTINU ..... "The Parables"  
(December 8, 1890 — August 28, 1959)

- I. The Parable of a Sculpture
- II. The Parable of a Garden
- III. The Parable of a Labyrinth

## INTERMISSION

KABALEVSKY ..... Concerto for Cello and Orchestra, *Op. 49*

- I. Allegro
- II. Largo: Molto espressivo
- III. Allegretto

*(Conducted by the composer)*KHRENNIKOV ..... Symphony No. 1, *Op. 4*

- I. Allegro non troppo
- II. Adagio
- III. Allegro molto

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SOLOIST  
SAMUEL MAYES

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## RUSSIAN GUESTS

The Boston Symphony Orchestra welcomes at its concerts six visitors from Soviet Russia. They have been present at the concerts of three other orchestras in the United States as part of the International Education Exchange Service. The visit is the result of the United States-Soviet Exchange agreement of January 27, 1958. The visit is reciprocal and follows the journey last season to Russia of the four American composers, Roger Sessions, Ulysses Kay, Roy Harris and Peter Mennin.

The schedule has included concerts by the Soviet delegation in which their music was played by the National Symphony of Washington (October 24), the Louisville Orchestra (November 4) and the Philadelphia Orchestra (November

6-7). When the Boston Symphony Orchestra opens its New York season on November 18, their same music will be performed.

Although the music of Kabalevsky is familiar to Boston audiences, music by Khrennikov and Amirov is being heard for the first time. Dmitri Shostakovitch, who is in the group, and whose music was played in the other cities, is remembered in Boston by performances of six of his eleven symphonies. Konstantin Dankevich, a native of the Ukraine, is particularly esteemed by his own countrymen for his orchestral works and his operas. Boris Yarustovsky is a professor at the Moscow State Conservatory and a writer on musical subjects.

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## KYURDI-OVSHARI MUGAMI

By FIKRET DZHAMIL AMIROV

Born in Gandja (now Kirovabad), Azerbaidjan, November 22, 1922

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Composed in 1948, *Kyurdi-Ovshari* had its first American performance in Houston, Texas, by the Houston Symphony Society on March 16, 1955.

This music is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, military drum, triangle, tambourine, cymbals, bass drum, bells and strings.

THIS composer, who has devoted himself intensively to the musical folklore of his people, has written two suites under the title *Mugami*. One is called *Shoor* and the other *Kyurdi-Ovshari*, now to be performed. Mugam signifies a dance or song, current among Amirov's people (the plural is mugami or mugamat). Kyurdi means Kurdish and Ovshari refers to the Kurdish tribe.

The suite is a succession of short dances or orchestrated melodies, played without break, all of them strongly rhythmic, some of them varied in development. The solo voices are usually the clarinet or the oboe; the orchestration is brilliant and often pointed by the piccolo. A rhythmic accompaniment in the quieter parts tends to utilize the timpani or the plucked strings. The writer of the program notes for the Houston Symphony Society consulted fellow countrymen of Amirov then in Texas and reported about the movements named in the score: *Tesnif* probably means a song. *Shakhanaz* may mean comedian. The



melody which is heard at the beginning of the last piece in the suite, *Mani*, was recognized by a native of the region now living in Houston as a song of that name he had known in his youth.

Azerbaijan, S.S.R., so the program annotator of the Houston Symphony Society has pointed out, "is a province on the southwestern shore of the Caspian Sea, facing Daghestan and Georgia on the north, Armenia on the west, and Iranian Azerbaijan on the south. The people of the region have, until recently, been nomadic; and while their language, according to the Encyclopedia Britannica, is basically Turkish, it is well mixed with Persian and Armenian as well as other Middle Eastern tongues and dialects. The province itself was one of the first Soviet States. Since about 1930, the official language has been Russian and native terms and names of places have been transliterated in the Russian alphabet."

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## AMIROV AND THE CAUCASUS

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*The following description of Amirov's national origins and of the suite performed at these concerts is quoted from the recording of the music under the label of Urania and is signed "C. E. C."*

**F**IKRET AMIROV is an heir to one of the richest and most unusually wrought musical traditions in the world. His native land, Azerbaidjan, forms an historic link between European conventions and the great, fluctuating modes of Central Asia. It has long been famous for its singers and musicians, the Ashugs and Sazandars. Since the sixteenth century these minstrels have preserved the epics of Azerbaidjan folklore with wondrous skill, despite the lack of written means. In contact with the West, their music has been ripened for scholastic treatment, the results of which are visible in the works of Amirov and his fellow composers.

This step required immense preparation, and for reference we must go back a generation to the work of a most neglected musical figure, Uzeir Gadzhibekov. Born in 1885 among the foothills of the Caucasus, Gadzhibekov had little training through which to become the "father of Azerbaidjan music." His early years were spent traveling through the forests and deserts of his country, noting every variety of folk melody he could find. The idea of composing a large piece using these "mugams" inspired him, and by 1907 he had amassed enough in European notation to begin an opera based on the notorious saga of "Leili and Medzhnun — Leili and the Madman." Here Gadzhibekov encountered an extremely difficult and baffling aspect of the Azerbaidjan oral tradition — the aversion of its musicians to perform simultaneously, thus to create any kind of ensemble. More than any Oriental, these players understood music as a purely individual exhibition of talent. To overcome this, Gadzhibekov started by allowing the soloist to improvise on whatever mugam he selected as most appropriate for the dramatic moment. For accompaniment he provided a kemancha, a sort of vertical violin, also improvising, and a tambourine for rhythmic effect. Working all the while from two meagre textbooks that he had found in 1905, Gadzhibekov staged this remarkable drama, with unison chorus added, in Baku during 1908. With great success the first Azerbaidjan opera was born.

When his country was annexed to the U.S.S.R., Gadzhibekov had already enlisted the most prominent musicians to its capital for training. Through the formality of being confirmed director of the Baku School of Music in 1922, the year of Amirov's birth, he was able to organize a section for the study of national music. His pupils were instructed in the Russo-European manner, and soon possessed a splen-



did written repertoire. The Baku State Conservatory, of which Gadzhibekov was president and founder, acquired more than a thousand students by 1939. Meanwhile the composer was enabled to pursue extensive research — on the Origins of Azerbaidjan Music, and for several books on the complicated “mugamat” (pl.) tradition — pioneering work that was ended by his death in 1948, at the age of sixty-three.

Critics have rightly said that the history of Gadzhibekov’s artistic life is essentially the history of Azerbaidjan music. The rich inspiration of that life is attested by the music of his younger countryman found in this work. Such a symphonic style might yet have been years in coming were it not for his monumental research and guidance. In Amirov’s music, on the other hand, we can still detect the freshness of the unwritten forms so recently transcended. The masterly and exotic orchestration of these mugams does not fully conceal their original, untamed character. When Gerald Abraham observes that “folk-song is a complete entity, not a mere cell; nor, without vandalism, can it [be] decomposed into constituent parts, with these treated as germ cells” — he points to a problem which, specifically in the mugam, confronts Amirov, especially since every factor but development is here beautifully finished and articulate.

The mugam acquires its name from the Islamic “maqam” meaning originally a stage upon which the caliph’s entertainers performed. This ancient term is related to the Indian “raga”: a pattern of melody based on one of the modal scales. In Azerbaidjan, the mugam has also acquired the meaning of a “tone,” though like the Greek “mode” it has come to signify not only the scale using this note as its tonic, but also dance or aria forms improvised upon that scale. Like the familiar modes, the mugams are assigned names according to the pitch where they begin. For what it’s worth, they are: 1. Rast; 2. Seiga; 3. Shoor; 4. Tchargya; 5. Bayat-Isphagan; 6. Shooshtar; 7. Hodmayun; 8. Za’abil — eight in all, reminiscent of the eight variable diatonic scales of the octave. “Rast,” for example, is built on a major tetrachord, and

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is found in other nations of Central Asia, even in the older Islamic maqam by the same title. "Shoor" includes a minor tetrachord, and "Siega" a diminished second; the greater part of Azerbaidjan songs are built on these two mugams. They are described by Rena Moisenko as "veritable rhapsodies, astounding the listener not only by their wealth of melodic material and striking tonality, but also by their most meticulous rhythmic development. Taken collectively, the mugamat are musical . . . cycles, held together by a common poetic thought."

In the *Caucasian Dances* [*Kyurdi-Ovshari*] we find this idea of unity within latitude of ideas clearly exemplified. Amirov's music is basically a series of variations on a theme; but as the theme or mugam is difficult to vary, it must often be replaced before its possibilities are used up to maintain a high level of episodic contrast. The opening theme is stated by the clarinet over an unobtrusively rhythmic background of muted trumpets. As it is passed over to the violins, we cannot help noting that Amirov prefers a nineteenth-century harmonic structure to anything modern. Orchestral tutti punctuate this opening section, which closes with a modal finale, brief but full, on the main subject. A transition passage by the flute characterizes generally the excellent use of wood winds by Amirov. A number of brief scalewise motifs, following variations on a new theme in the violins and timpani, introduce an unexpected entry of the piano reminiscent of Khachaturian in its heavy, chordal effects. The variations now become more dancelike and exotic, with magnificent orchestration in every part. The final coda begins, marchlike, over a drumbeat, and is crowned by a fortissimo of the principal mugam in the trombones against a breathtakingly high trill of strings and snare drum — altogether one of the most exciting finishes to be found in symphonic music.

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**TOWN HALL, NEW YORK**  
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Sunday, November 22, at 5:30

DORIOT ANTHONY DWYER  
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*Piano*

Program (works for flute and piano): *Hindemith*, Sonata (1936); *Schubert*, Variations on *Ihr Blümlein alle*, Op. 160; *Bach*, Sonata in E minor; *Prokofieff*, Sonata, Op. 94.



# THE PARABLES

By BOHUSLAV MARTINU

Born in Policka, East Bohemia, December 8, 1890;  
died in Liestal, Switzerland, August 28, 1959

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The score, according to a notation on the manuscript, was completed at Schonenberg Pratteln, February 9, 1958. The first movement bears the date, Rome, July 1, 1957; and the second movement, Rome, July 21, 1957. The work had its first performance by this Orchestra February 13, 1959.

The following orchestra is required: 3 flutes, 3 clarinets, 3 oboes, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum and cymbals, triangle, small drum, military and snare drums, tam-tam, xylophone, harp, and strings.

*The Parables* are dedicated to Charles Munch.

THE "Parables" consist of a paragraph at the head of each movement, evidently intended as a sort of motto. The first two are taken from the posthumous work by Antoine de Saint-Exupéry, *Citadelle*: the parable of a sculpture and the parable of a garden. The third is the parable of a labyrinth, and is taken from *Le Voyage de Thésée* by Georges Neveux (Neveux is the French playwright from whose play, *Juliette*, Martinu found the text for his opera of that name).

## *The Parable of a Sculpture*

And the sculptor fixed the likeness of a face in clay. And you walked by and passed before his work and you glanced at the face and then walked on your way. And then it happened that you were not quite the same. Slightly changed, but changed, turned and inclined in a new direction, only for a while perhaps, but still for a while.

A man thus experienced an indefinable impulse: he lightly fingered the clay. He placed it in your path. And you were caught with this same indefinable impulse. And it would not be otherwise if a hundred thousand years had intervened between his gesture and your passing.

## *The Parable of a Garden*

And when I am in the garden, which with its fragrance is my own domain, I sit on a bench. I contemplate. The leaves are falling and the flowers fading. I sense both death and new life. But no oppression. I am all vigilance, as on the high sea. Not patience, for there is no question of an end but the pleasure of change. We go, my garden and I, from the flower to the fruit. But then on to the seed. And from the seed toward the flowering of the year to follow.

## *The Parable of a Labyrinth*

*Theseus*: Who are you?

*The Man*: The town crier. It is I who announce marriages and deaths. You are already in the labyrinth.

*Theseus*: Who are you?

*Young Girl*: I am called Ariadne. What are you called?

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Behold Theseus, the man who had to vanquish the Minotaur. Behold him vanquished by a woman.

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## THE "COSMOPOLITAN" MARTINU

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MARTINU has often been called a "cosmopolitan" artist. Certainly circumstances have tended to make him one. Born in a small rural community near the borders of historical Moravia, he went to Prague to complete his musical studies at the Conservatory. There he came into contact with the music of the world at large. Debussyan impressionism in particular drew him to Paris, which he made his home from 1923. When the War descended, he found his way, under difficulty, to America, where he has lived until his recent return to Europe. He has therefore made his home and established close associations in three parts of the world.

If the considerable amount of music he has written in each country were a direct reflection of his surroundings (this, of course, never happens), he would indeed be a cosmopolitan artist. Czech writers have recognized his music as fundamentally in their racial tradition; Parisians have pointed out his distinctly French taste; critics here have looked for a sense of "liberation" in his music in America since 1941. If there is at least a small amount of truth in each claim, it is certainly true that his growth was cumulative rather than transitional. His early ballets, such as *Spalicek*, and his songs as recently as 1943, are thoroughly in the style of Czech musical folklore. His sense of form and color, the immaculate detail which is basic in his music, have helped him to find congenial companionship in France, and remained a part of his style when, in the United States, he was induced to diversify his art and to expand into the larger orchestral forms. Meanwhile he always kept his fondness for chamber combinations, particularly the combination of a small orchestra with a solo part or a concertante group. He never forfeited his earlier loves, his passion for every aspect of the stage, expressed in many ballets and operas, and if he has not set English opera texts to match his Czech and French ones, the reason has been partly circumstance, partly his only recent familiarity with the English language.

When a Central European critic, Andreas Liess, labelled him as "a neo-classicist of the purest water" he failed to make a point, partly because a neo-classicist of "*reinste Wasser*" does not really exist, but mostly because Martinu would have been one of the last to be pinned with such a tag. His explorations in formal structure, harmonic color, counterpoint, free fantasy, were too diverse, too individual and too much a part of his own musical nature to be tied up with any past. His study of the music of former periods, the early contrapuntists in particular, became, like the "influence" of Debussy or Stravinsky, a natural part of his musical growth. He once described the principal functions of the composer at work as "selection" and "organization,"



and although he may have intended "selection" in the more personal and self-sufficient sense of actual composition, it still applies to any composer's awareness of the music (new and old) which surrounds him and becomes, even for an "original," his point of departure. Since selection means personal taste, it applies to the absorption involved in a congenial style as well as to its personal application. Martinu, in justifying his first large scale orchestral work, the First Symphony, asserted his "deepest convictions" in "the essential nobility of thoughts and things which are quite simple and which, not explained in high-sounding words and abstruse phrases, still hold an ethical and human significance." He could not "espouse sentiments of grandeur and tragedy" which were the legitimate expression of such a day as that of Beethoven's Ninth Symphony, but which in our time would mean "falsification." This is the statement of a modest man and a moderate artist — an artist, too, of genuine self-realization. Selection and organization were his guides in putting upon paper music which was a deep and unfailing impulse of his nature.

Martinu has never been an imitator. He began making music even as a boy, before he had learned how. He learned by dwelling in tones and not by listening to rules, nor did schooling much help him. Composing was through his adult years a continuous necessity. He wrote a large number of works not because commissions came readily while he was being pressed for a bare livelihood, but because he could not be content in a state of musical inanition. When for almost a year he was a fugitive in unoccupied France, homeless and more often than not penniless, he still wrote a succession of scores, through every discomfort.

It is usually footless to probe into the wherefores of a composer, yet Ernest Ansermet caught something of the essential Martinu when he wrote in the program notes of his *Orchestre de la Suisse Romande* (November 22, 1943):

"His music is less than most enveloped by esthetic preventions in that it is based on spirit and truth. What is striking with Martinu is the fact that it is impossible to characterize in one word, as it may be in the case of other composers, his melody, which does not represent anything out of the ordinary, his harmony, whose tonal conduct is courageous and complicated but which follows the consecrated path, or his procedure of style. There is, however, one factor which imposes itself, namely the expressive character of his work, which thus is in agreement with the most constant tradition of our art and which Martinu attains through media of his very own. There are only a few composers who have realized their '*mot d'ordre*' as *return to pure music*, in so fortunate a manner as his, namely that his composition is fully contained in the musical substance in which he is working and in which he finds a medium enabling him to give his music an ardent life of sentiment without resorting to the rhetoric brought about by romanticism, which can become fatally conventional."

# CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op.* 49

By DMITRI KABALEVSKY

Born in St. Petersburg, December 30, 1904

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This concerto was composed in 1948. The first performance in this country was by the Hartford Symphony Orchestra, Fritz Mahler, conductor, October 28, 1953, when Samuel Mayes was the soloist. Mr. Mayes was likewise the soloist when the Boston Symphony Orchestra introduced this concerto in Boston on October 30, 1953, and repeated it in Providence, Newark, New York, Washington, Cambridge and Philadelphia.

The accompaniment is scored for flute, oboe, 2 clarinets, bassoon, 2 horns, trumpet, trombone, timpani, side drum, bass drum, cymbals, and strings.

The concerto is dedicated "To Soviet Youth."

THE first movement is based upon a solo melody first played over the strings pizzicato. This section in 6/8 is followed by another, also melodic, in 9/8. The thematic material of the first section returns twice, finally closing the movement. The slow movement is based upon a duet between the cello and the bassoon over syncopated string chords, other wind instruments entering. There is a cadenza before the close. The final allegretto is a dance-like movement with a second melodic theme. The treatment achieves considerable brilliance and is interrupted before the close by a short cadenza. I. Ryzhkin, in an article entitled "Dedicated to Soviet Youth" in *Sovietskaya Musica* (July, 1949), which Nicolas Slonimsky has translated for these notes, says the cello concerto is the second of a planned cycle of three "which will represent a manifold revelation of the ideas of our Soviet youth. The violin concerto corresponds to the first part of this cycle, like a symphonic allegro." The writer considers the violin concerto appropriate to this purpose on account of its prevailing fast tempi and optimistic mood. "The second part of the cycle, which corresponds to a symphonic andante, is represented by the Cello Concerto. The third part, a piano concerto, will be the finale.

"The Cello Concerto reflects a mood of meditation, passing into sadness. These emotions are revealed particularly in the middle movement, in slow tempo, which is the emotional and formative core of the entire work. It may be performed separately as music of mourning."

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

According to a communication from the Society for Cultural Relations in the U.S.S.R.:



“The most profound influences to which Kabalevsky was subjected and which determined his artistic formation were those of Mussorgsky, Borodin, Tchaikovsky and, partly, Scriabin. A close relation to folk-song already manifested itself in his early works – the string Quartet and the first Concerto for pianoforte – where he developed themes of popular songs recorded by himself. In the ballet ‘The Golden Spikes’ the affinity with national Belorussian folklore is clearly discernible, while the suite ‘People’s Avengers,’ written at the south-western front, shows the influence of Ukrainian popular music.”

. . .

Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin’s style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

The following information about his compositions is quoted from a biography published in *Soviet Composers, Laureates of the Stalin Prize* (Moscow, 1952):

“Kabalevsky’s works include the following: three symphonies, of which the Third, written in 1933, is subtitled *Requiem*, in Lenin’s memory, with a choral part to the words of Aseev; *The Poem of Struggle* for symphony orchestra with chorus to the text by Zharov (1930); cantata *Great Fatherland* (1942), reflecting the stormy events of the Great National War; Suite, *People’s Avengers*, dedicated to the glorious partisans, and scored for chorus and symphony orchestra, to the words of Dolmatovsky (1942); two piano concertos (1929, 1935); violin concerto (1948), dedicated to Soviet youth, which was awarded the second Stalin Prize in 1949; cello concerto, also dedicated to Soviet youth (1948); two string quartets, of which the second received the First Stalin Prize in 1946; three piano sonatas (1927, 1945, 1946); 24 preludes for piano on the themes of Russian folk songs (1944), *Improvisation* for violin (1934). Kabalevsky has made many fruitful contributions to the pedagogic repertory for piano and to the song literature

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for children. Among many scores of film music by Kabalevsky, the following are notable: *St. Petersburg Night* (1933); *Aerograd* (1935); *Shchors*,\* glorifying the Ukrainian partisan of the Russian Civil War of 1918–1920, written in 1939; *Anton Ivanovitch Is Angry* (1941); *First Grade Girl Student* (1948); *Moussorgsky* (1950)."

Of his operas, the best known is *Colas Breugnon*, or *Master of Clamecy*, written in 1937 and based upon the novel of Romain Rolland, *Colas Breugnon*. (The overture to this opera, often performed in the Western world, was introduced to Boston Symphony concerts by André Kostelanetz on March 24, 1944.)

In 1942 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras*, after the short story, *The Unconquered*, by Gorbатов (revised, 1949). Another opera is *Nikita Vershinin* after Vsevolod Ivanov's novel *Armored Train*. He has composed a number of choral works.

In addition to the Overture to *Colas Breugnon*, the Second Symphony was performed at the Boston Symphony concerts March 8, 1946, under the direction of Serge Koussevitzky. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted, likewise introduced at the Pops the Violin Concerto on June 25, 1953, when Ervin Mautner was the soloist.

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\* Gerald Abraham in *Eight Soviet Composers* refers to a fourth symphony (1939) with the title *Shchors* which he hazards may be a symphonic score derived from this film music. In the listing of symphonies, the Second (1934) antedates the Third (1933), probably because the so-called Third Symphony may at first have been considered simply a choral work.

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## SAMUEL MAYES

SAMUEL MAYES joined this Orchestra as Principal Cello in 1948. Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and shared its first desk three years later.



# SYMPHONY No. 1, *Op.* 4

By **TIKHON KHRENNIKOV**

Born in Eletsk, Russia, June 10, 1913

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Khrennikov composed his first symphony between 1933 and 1935. It was first performed on October 10, 1935, in the Great Hall of the Moscow Conservatory, George Sebastian conducting. The first American performance was at a concert of the Philadelphia Orchestra, Leopold Stokowski conducting, on November 20, 1936. The symphony was subsequently performed in New York, St. Louis, Cleveland, and other cities.

The orchestration: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, celesta, and strings.

The score is dedicated to Dmitri Shostakovich.

**T**IKHON KHRENNIKOV began composing at an early age and wrote his first symphony, together with other scores, when he was still a student. He was then twenty-two years old.

There is no scherzo in this three-movement symphony, but the finale, as George H. L. Smith pointed out in his analysis of the Symphony in the programs of the Cleveland Orchestra, "combines the elements of scherzo and finale into a single movement.

"I. *Allegro non troppo*, B-flat minor, 4/4. The principal subject is announced by a solo bassoon, and repeated by oboe and clarinet in octaves. Transitional material leads to a more lyric theme, first sung by clarinet, then by violins in octaves. The graceful third theme is announced in D major by the violins and repeated in that key by piccolo and clarinet in octaves. These themes are developed artfully. There is an astonishing climax. The recapitulation is abbreviated to little more than a reminiscence of the opening of the movement.

"II. *Adagio*, E minor, 2/2. The slow movement is based on the melancholy song sung by the violins at the outset, and the long-breathed melody of the clarinet, heard shortly after. The brass instruments take up the clarinet melody and it is developed to a climax of throbbing intensity, which gradually dies away to a whispered close.

"III. *Allegro molto*, B-flat minor, 6/8. The vivacious chief theme is announced by the clarinet and developed by the strings. The clarinet also brings forward a quiet contrasting theme over an ostinato of lower strings and the tremolo of the timpani. The mood of the movement gradually changes, the lilting 6/8 rhythm shifting to a sober 4/4, and the serious themes of strings and wood wind are developed at length. There is a return to the 6/8 rhythm, and now it is the turn of the opening themes to generate a climax with the full clamor of brass and percussion."



When this symphony was introduced to New York, Eugene Ormandy conducting the Philadelphia Orchestra, little contemporary Russian music was known beyond that of Shostakovitch. W. J. Henderson, a critic perceptive of new trends, was still living and listened to this music with special interest. He wrote in the *New York Sun*, February 17, 1937, that this was "without question the most promising work which has come out of Russia in recent years. A youth who already has so much to say that is good to hear, and who knows so much about how to say it, is to be watched."

Although it is not customary to introduce criticism as such into program notes whose main purpose is information, Mr. Henderson's further remarks may now be read almost in an historical sense: "This composition is in three movements — an allegro, adagio and finale. The thematic material of the opening and closing sections of the finale assumes the guise of the absent scherzo, though the movement as a whole will not answer such a classification. The basic first theme of the first movement reveals to us at once Khrennikov's trends in the direction of vivacious utterance. He knows the language of the advanced school, but speaks it naturally and strongly. The announcement of the theme by a bassoon discloses itself as one of those melodic broken lines which the modernists have made a feature of their music.

"The second principal theme is a finely sustained cantilena, developed along with several skillfully employed subsidiary motives. But in spite of a really masterly handling of polytonality, which is only occasional and never obtrusive, and of a persistent ranging through mazes of atonality, the impression surviving after the close of the movement is one of power to conceive genuinely musical subjects, and within them to rear a structure which combines architectural symmetry with strength, and which possesses that somewhat intangible quality we call 'atmosphere.' . . .

"The slow movement of a symphony is the bottomless pit of many composers, but not for this young, ardent and confident Russian. He sings a broad and clearly lined melody which has the illusion of clinging closely to the harmonic foundations of the fathers. It has an elegiac movement, intensely melancholy and rich in the vocal utterance of the strings. But with the development of the second subject the composer rises above mere melancholy to a grand orchestral climax which expresses genuine agony of the spirit and which finally sobs itself out in a tremulous mutter of strings and timpani.

"The finale begins with a lilting theme in the solo clarinet and afterwards in the strings, which, as already noted, hints at the struggle of a suppressed scherzo for liberation. But what would correspond to the trio of a scherzo is the more important section of the movement, a long-flowing and most melodious cantilena, using several themes and

reaching a powerful climax of sonority in an orchestral tutti of instrumental splendor. The conclusion of the movement is one of those big fortes with which composers so often leave an audience in a state of excitement."

. . .

Elets, where Khrennikov was born, is close to Moscow and could be considered a suburb. According to information supplied in an article by Lev Kaltat, "He was the tenth, and the youngest child in the family of Nikolai Khrennikov, who was employed as salesman in a tobacco shop. The family, consisting of his father, his mother, Varvara, six sons and four daughters, lived in peaceful accord. Though not well-to-do, they suffered no particular need. The parents did their best to give their children a good education and all the brothers and sisters did well at school, practically all of them receiving a college education." He was a precocious child, even in studies besides music. A piano etude, written at the age of 13, was the first of a fairly continuous succession of works. Khrennikov came to the attention of Mikhail Gnessin (1883-1957), the composer who, a pupil of Rimsky-Korsakoff and Liadoff, was an outstanding teacher. In 1929 Khrennikov left his native town to enter the school of Gnessin in Moscow. There he studied counterpoint under Litinsky and piano under E. Gelman. Graduating in 1932, Khrennikov entered the composition department of the Moscow Conservatory and the composition class of Vissarion Shebalin. It was during his conservatory years that Khrennikov composed his piano concerto (1933), his suite of incidental music for Shakespeare's *Much Ado About Nothing*, and his First Symphony. Graduating in 1936, Khrennikov added to the list of his works music in the different forms, especially songs, and operas which were produced with success. The first opera, *In the Storm*, was completed in 1939. The second, *Frol Skobeyev*, is characterized as a musical comedy in the Russian national style and was produced in 1950. In 1957 another opera, *Mother*, based on Maxim Gorky, was performed in several Russian cities. He began his Second Symphony in 1940 and completed it in 1942 while his country was at war.

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| March 23    | CHARLES MUNCH, <i>Conductor</i>                                  |
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- |             |   |
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| January 23  | WILLIAM STEINBERG, <i>Conductor</i>                                 |
| February 20 | CHARLES MUNCH, <i>Conductor</i><br>GREGOR PIATIGORSKY, <i>Cello</i> |
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Seventy-Fourth Season in New York

First Afternoon Concert

Saturday, November 21, at 2:30

REVISED PROGRAM

AMIROV.....Kyurdi-Ovshari Mugami

COPLAND.....Orchestral Suite from the Opera,  
"The Tender Land"

I. Introduction and Love Music

II. {Party Scene

III. {Finale: The Promise of Living

(First concert performance in New York;  
conducted by the composer)

INTERMISSION

KABALEVSKY..Concerto for Cello and Orchestra,  
Op. 49

I. Allegro

II. Largo: Molto espressivo

III. Allegretto

(Conducted by the composer)

KHRENNIKOV.....Symphony No. 1, Op. 4

I. Allegro non troppo

II. Adagio

III. Allegro molto

Soloist

SAMUEL MAYES





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SATURDAY, NOVEMBER 21, at 2:30 o'clock

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### Program

MOZART . . . . . Symphony No. 38, in D major, "Prague," K. 504

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

COPLAND . . . . . Orchestral Suite from the Opera, "The Tender Land"

- I. Introduction and Love Music
- II. { Party Scene
- III. { Finale: The Promise of Living

*(First concert performance in New York; conducted by the composer)*

### INTERMISSION

BEETHOVEN . . . . . \*Symphony No. 5, in C minor, Op. 67

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. { Allegro

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Music of these programs is available at the Music Library,  
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## SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart



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in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

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## SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

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The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. The Suite was performed at the Boston concerts April 10-11, 1959. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane*, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because

she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The first movement of the Suite begins with the music from the Introduction to Act III and is followed by an almost complete version of the Love Duet from Act II.

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor

The promise of living  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

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## ENTR'ACTE

# WORDS ABOUT MUSIC

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"What any music *I* like expresses for me is not *thoughts too indefinite* to clothe in words, but *too definite*. If you asked me what I thought on the occasion in question, I answer—the song itself precisely as it stands."

—FELIX MENDELSSOHN

AFTER being lifted by the current of a first-rate piece of music, one can be quite at a loss when asked "What was it like?" If it resembles certain other, more familiar works, it is to that extent unoriginal; to describe it in technical terms is to give no more than the bare bones of notation. The actual life in the piece, that quality which sets it apart from any other, simply eludes verbal description. The point of course is that music is the language of sensuous tones with no other than sensuous appeal, a language quite self-sufficient and impervious to any verbal encroachment. Mendelssohn was more clear-sighted than some other composers in realizing that his art, the most precise of all in its own terms, is the most elusive in any other terms. This plain truth about music has not in the least deterred a host of writers and expounders.

If music is a language, it is a language contrived quite within its own domain, and apart from all other human experience. It has had two natural origins only—the human pulse and the human voice. It is pulse refined into exact rhythm and varied from that point; voice focused into a pitch and given a scale. From these two rudimentary properties of our physiology artists have built the whole complex of music, further elaborating the vocal line by transferring it to instruments to give it more variety in range, color, intensity, tempo. Physiologically speaking, then, music is nothing else than a succession of sensuous tones in exact placement. It is a language of pure artifice, constructed on elements contrived within its own isolated world. Unlike any other art, it has no demonstrable correspondence with everyday life (the chance sounds of nature have been of little use to the composer). It is an abstraction which simply cannot depict life as do the descriptive or delineative arts.

This bit of physical logic would leave us in the absurd position of considering such a score as Beethoven's Fifth Symphony as nothing more than a succession of agreeable sounds, cleverly put together. We know that that Symphony gives us infinitely more than this by conveying in a peculiarly deep and complete way the character, the personality, what for want of any adequate phrase may be called the visionary spirit of a great artist. How this miracle takes place solely through an agglomeration of tones no prudent man will attempt to explain.

We naturally assume that emotional experience underlies emotional expression. We read of Beethoven's love affairs and think of his early slow movements, we connect his tragic deafness with poignant pages in his late works. We observe how he conquered his deafness in the inner world of his musical imagination, and think of his triumphant finales. No doubt these are basic indications. But any further attempt to particularize, to associate a work of art with the immediate circumstances of a great artist's life is never convincing. An artist's whole nature is involved in the process of his creative imagination. We cannot look directly into his heart, but we can perceive the reflected image which is the music in hand, and we know that this music is more comprehensive than any momentary trouble or pleasure.

Nothing could be more mistaken than to assume that Mozart composed the tragic slow movement of his G minor Quintet in distress because his infant child was dying, or that Beethoven composed the Adagio of his Hammerklavier Sonata in agony over his nephew, or that Tchaikovsky wrote his last symphony in a pessimistic mood. Personal tragic experience is painful and a depressant — great tragic music is an assertion of confident mastery. It is genuinely felt, but it is fiction, like any art. These composers, functioning at the top of their bent, must have felt elation, and our reaction when we exclaim over the beauty of the music, must be a paler reflection of that elation. Each of these composers knew tragedy; the sense of tragedy became a part of his emotional nature as artist, and so enriched the scope of his art. Undoubtedly his musical function, strong and sure, lifted him above his immediate troubles and proved him an enviable man, happy in his art. Beethoven's music throughout his life is an assertion of confident power, particularly in his final movements which in his middle years sound like a triumphant resolution of conflicting moods; in his final works there is often a quieter serenity. The late J. W. N. Sullivan,\* who has come as close as anyone to elucidating the true nature of the composing Beethoven, has stressed his musical "personality" as "a slowly developed synthetic whole." Elsewhere he writes: "One of the most significant facts for the understanding of Beethoven is that his work shows an organic development up till the very end. The older Beethoven lived, the more and more profound was what he had to say. The greatest music Beethoven ever wrote is to be found in the last string quartets, and the music of every decade before the final period has greater music than its predecessor. Such sustained development, in the case of an artist who reaches years of maturity, is a rare and important phenomenon. Bach, for instance, who may be likened to Beethoven for the seriousness and maturity of his mind, lost himself at the end in the arid labyrinths of pure technique.

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\* "Beethoven: His Spiritual Development" (1936).



Wagner, as the fever in his blood grew less, had nothing to express at the end but exhaustion and ineffectual longing. Beethoven's music continually developed because it was the expression of an attitude towards life that had within it the possibility of indefinite growth."

Great music can be more than a synthesis of the composer's emotional experience — his imagination can carry him into the unknown. The unearthly "*Ewig*" with which Mahler's *Das Lied von der Erde* dies away, Brahms' *Alto Rhapsody*, with its entirely different contralto color and orchestral color — there are no end of instances where a unique mood is attained. Many places in the later Beethoven belong to the world of music and nothing outside of it.

When Beethoven wrote "*appassionato*" into a score, or Wagner "*ausdrucksvoll*," each composer was merely giving the performer a go-ahead sign. He knew that more than the single word would do absolutely nothing to convey the music as he felt it. He could only hope that the performer would search his own musical soul and so respond to the composer's expressive intent.

If a writer tries to tell us with his best literary skill what Beethoven really felt and eloquently expressed in tones, he of course gets nowhere. If, having sat before that succession of sounds which is called Beethoven's Fifth Symphony, he tells us that the four movements are in turn "forceful," "affecting," "propulsive," "exultant," the adjectives seem lame and vaguely approximate. They fall short because this particular art of directed sensation can be far more vivid than any other. The words are really alien because the emotional experience of tones is not quite like any other experience in our emotional life. We have been in a sound world which has no counterpart, a narrative art which narrates in sound and sound only. What is called "joyfulness" in music is not like the household variety of felicity, but is apt to be closely related to the swift pulse of the dance (music's only blood sister in the arts). Musical "pathos" has only a distant connection with actual grief. A falling half-tone or a minor third affects us as pathetic by pure musical association. The magic of the minor mode is not only untranslatable, but unaccountable. A scherzo is unlike any other piece of wit.

The very fact that music has no proper descriptive vocabulary of its own, that we are forced to borrow from terms in the other arts, is proof of its apartness. One speaks of the "color" of instruments, harmonies are "dark" or "luminous," the "texture" of a score is "thick" or "transparent," tone quality is "hard" or "velvety," form is "architecture," grace notes are "ornaments." A composer works from an orchestral "palette" upon an orchestral "canvas."

If borrowed words are ineffectual, figures of speech are downright misleading. When we read what E. T. A. Hoffman wrote about

Beethoven's Fifth Symphony, we have the impression of a virtuoso of literary fantasy highly enjoying himself; when we read what Berlioz wrote, we have the impression of a musician who has been genuinely transported by the music, but who, undertaking to tell us how Beethoven felt, succeeds only in imparting his own personal raptures. Over the held E-flat at the opening of the Fifth Symphony, Beethoven gives us one sign — the "eyebrow" and dot of a simple fermata. But Wagner writes of this note: "The life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." If he were not Wagner he could merely have said: "Lean on it." The laconic Beethoven has proved wiser than the hyperbolic Wagner, for every conductor since has rightly consulted his own dramatic sense in this particular passage. Sir George Grove, usually a sober-minded musician, hardly helps our understanding of the music when he calls the second theme in E-flat (for the horns) "the sweet protest of a woman against the fury of her oppressor" (this "fury" was the opening subject). We hardly need to be told by him that the oboe solo before the coda is "a beautiful blossom, springing out as it were from the bud of the pause which occurred at bar twenty-one of the first section, and like a flower of gentian spreading its petals on the edge of the glacier."

Czerny, who accompanied Beethoven in his walks, may or may not have been reporting faithfully when he attributed the opening motto rhythm to the call of a yellowhammer (called the song sparrow in this country). Schindler has quoted Beethoven as remarking about the same rhythm: "Thus fate knocks at the door." If this bit of philosophic fantasy did not spring full-grown from the imagination of Beethoven's self-appointed Boswell, it was probably a conversational afterthought on the composer's part, certainly not intended to be eternally handed down as a pronouncement. Beethoven well knew the danger of attaching such images to music. When he composed what may be considered the first important piece of "program music," the Pastoral Symphony, he warned posterity against making too much of musical "painting," when it was feeling (*"Empfindung"*) that counted. When he brought in the storm, the bird calls, or the peasant allusions, he was merely resorting to a current convention in musical imitation. He probably realized that musical imitation of other sounds was a lame device at best. He obviously feared that the first audiences would fasten upon these episodes and largely miss what we now clearly perceive — a mood emanating from wonder in nature, miraculously transformed into tones.



# SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.


The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The Andante con moto (in A-flat major) is the most irregular of



the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off



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into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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# *Boston Symphony Orchestra*

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*with historical and descriptive notes by*

JOHN N. BURK

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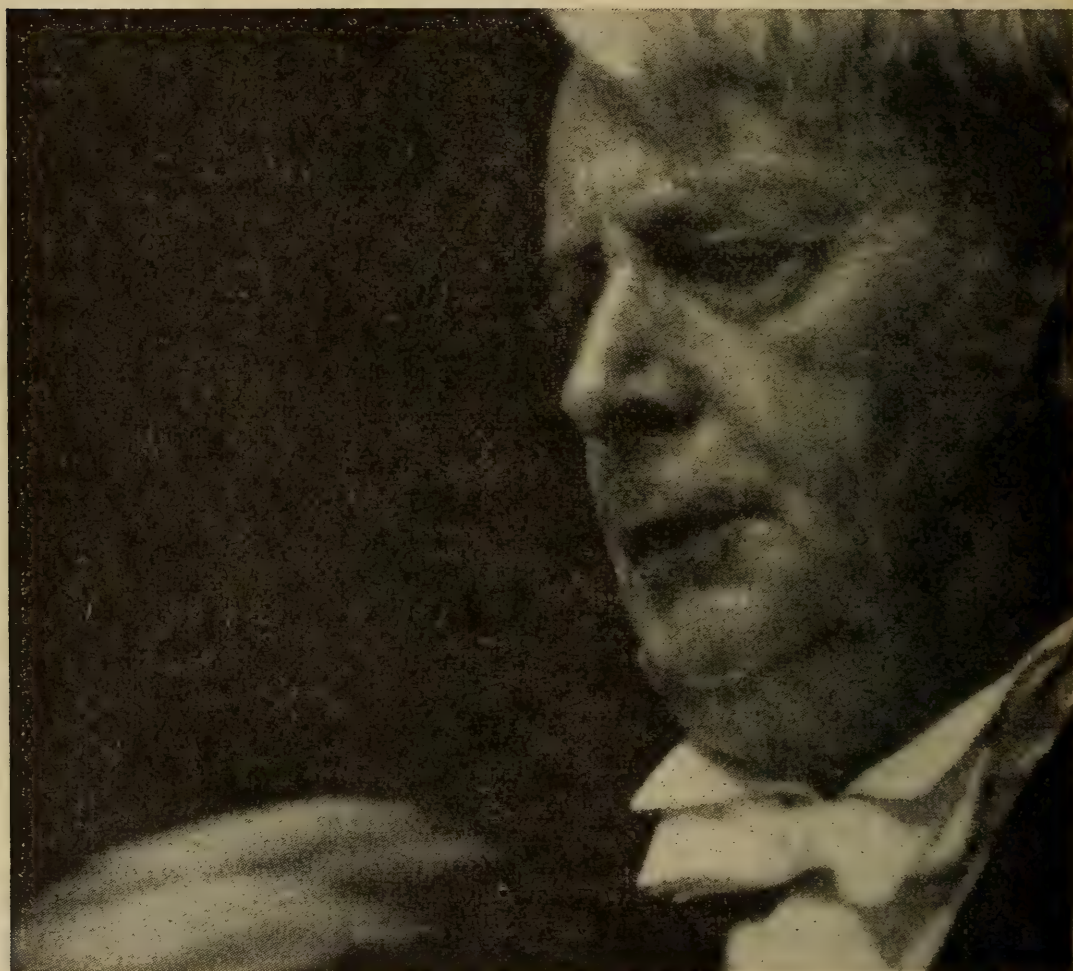
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I. Animato, ma misterioso

II. Andantino sostenuto

III. Allegro fuocososo — calmato

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## PRELUDE TO "PÉNÉLOPE"

By GABRIEL FAURÉ

Born in Pamiers (Ariège), France, May 13, 1845; died in Passy, November 4, 1924

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*Pénélope*, *Drame Lyrique* in three acts to a text of René Fauchois was composed in 1913 and first performed at Monte Carlo on March 4 of that year. The first performance in Paris was at the Théâtre des Champs Élysées, May 10, 1913. The opera was performed in concert form under the auspices of the Department of Music at Harvard University at Sanders Theatre, November 29, 1945, as part of a festival in honor of the 100th anniversary of Fauré's birth. Nadia Boulanger conducted.

The Prelude was performed at the concerts of the Boston Symphony Orchestra March 28, 1919 (Henri Rabaud conducting); December 5, 1924, shortly after the composer's death (Serge Koussevitzky conducting), and March 9-10, 1951, under the direction of Charles Munch.

The Prelude calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp and strings.

FAURÉ seems to have had an affinity for classical subjects, for his earlier opera, composed in 1900, was *Prométhée*. It is told that René Fauchois met Fauré in about the year 1908 when his suggestion of a libretto on Ulysses and Penelope was enthusiastically received and accordingly acted upon.

The plot except for a few details is derived from Homer's *Iliad*. The first act opens with the spinning scene and the importunate suitors who wish the Queen to believe that her husband is lost. Ulysses enters, disguised as a beggar, and is recognized by no one except his old nurse (not, as in the *Iliad*, by his dog). The second act shows Penelope on the crest of a hill overlooking the sea. She prays to the gods for the return of her husband. Ulysses appears, but does not reveal himself. The third act shows the great hall of Ulysses' palace. Penelope, pressed to accept a husband and successor to the throne, concedes that he who can bend the bow of Ulysses shall be the man. After none of the suitors can do this, the disguised Ulysses steps forward, bends the bow and slays the pretender, Eurymaque. With the help of the populace, the other suitors are put to death. The opera ends with a hymn to Zeus in praise of freedom and conjugal fidelity.

The Prelude is based upon two themes, first that of Penelope, a melody developed at once in the strings, and the second, plainly descriptive of Ulysses, entering suddenly fortissimo in the horns. The theme of Penelope brings the Prelude to a close. Charles Koechlin remarks of the Prelude that it shows "the heroism of noble expectancy, the sublime fidelity of the wife with her invincible hope: the music is just this. At the peak of the exaltation of Penelope there appears at first from afar the motive of Ulysses — of a Doric simplicity which certain themes from *Prométhée* have almost foretold, almost outlined.



And the development grows entirely from these two themes." Koechlin has been careful to point out that the music is Greek in feeling (*intérieurement Grec*) and not scientifically or modally so. Its "modern" harmony and melody are "fused into a complete unity of conception and of style."

The Opera on its first performance was generally applauded and praised. But one critic, discussing its probable popularity, remarked: "It is no *Madame Butterfly*."

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## ENTR'ACTE

### PÉNÉLOPE

By ARTHUR HONEGGER

(Quoted from "*Incantation aux Fossiles*" (Éditions d'Ouchy))

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Of all contemporary musico-dramatic works, *Pénélope* is perhaps the most moving. Is it the extreme simplicity of the means, the particularly just accent of certain lines, the abstention from all exterior effects or dramatic facility? I cannot say, and I can only add that the miracle which results in this emotion is at least as alive today as it was at the first hearing. I know that many countries which know and cultivate music are still unaware of the art of Fauré! Belonging to one of these countries, I can take a fairly objective account of this kind of indifference, the more so because I must confess having taken rather a long time to penetrate the mystery of this subtle language. As with many others, the admirable restraint of his discourse once seemed to me a lack of forcefulness, the elegant nonchalance of certain lines led me to assume a certain facility, a harmonic ambiguity unacceptable to the Beethovenian intransigence on which my musical feeling is based. But since then I have evolved, and been illumined by all the magic virtues of this music.

No other music is so resistant to literary explanation. Besides Mozart and Schubert I know no one whose music is more purely and exclusively music. Since Fauré has written many songs, he is widely considered as a "distinguished melodist." On the other hand — I believe A. Hoéré was one of the first proponents of this theory — it is

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preeminently the harmonic contribution of Fauré which has made him an innovator, an innovator without exterior show, who has found only what touches the very heart of the musical material. These melodic lines are simple, they often consist of nothing more than scales or parts of scales variously rhythmized (*Élégie, Thème et Variations* for piano, second theme of the finale of the *Quartet* in C, etc.). But the remarkable richness of the harmonization gives them a character and a personality which many have tried in vain to imitate.

Two chords which could be called "*Tristesse de Pénélope*" open the Prelude and throughout the work their marked color is to create the atmosphere which pervades the whole. It is not that this chord succession is exceptional in itself, it could be found elsewhere, but here it expresses so justly the heavy sigh of a heart tormented by separation that one cannot imagine anything else in its place. There are many such examples which could be found throughout the score: the harmonies which accompany the entrance of Ulysses, the motive of the bow, and the sequence which so splendidly closes the first act.

The fine performances at the *Opéra* have brought forward all these qualities, and the public has seemed to sense and perceive them more deeply than before. Perhaps they have understood them as characteristic of their race, and very specifically French.

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## SYMPHONY NO. 2, FOR LARGE ORCHESTRA AND CHAMBER ORCHESTRA

By HENRI DUTILLEUX

Born in Angers, January 22, 1916

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The *Deuxième Symphonie, pour Grand Orchestre et Concert de Chambre* has been composed by joint commission of the Boston Symphony Orchestra on its 75th anniversary and by the Koussevitzky Music Foundation and is dedicated to the memory of Serge and Natalie Koussevitzky.

The large orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 2 horns, 2 trumpets, 2 trombones and tuba, harp and strings. The chamber orchestra consists of a single oboe, clarinet, bassoon, trumpet, trombone, harpsichord, celesta, timpani, 2 violins, viola and cello.

THE music of Henri Dutilleux was first heard by this Orchestra when his First Symphony was introduced to the United States on January 8, 1954.

The composer, writing about his new score, has kindly provided an explanation of his intentions in departing from the classical procedure of a symphony. He states that he has long been interested in composing



a work for two orchestras. Already in his First Symphony he showed certain tendencies of this sort, as in the course of the score a small group would often detach itself from the general ensemble.

The plan here is nevertheless quite different; for the orchestra is definitely divided into two groups, of equal importance, to be sure, but having each a life of its own. To the large orchestra, which is normally constituted, there is opposed a real chamber orchestra of twelve musicians who are placed in a semicircle between the conductor and the main orchestra. This placement will inevitably suggest the tradition of the concerto grosso, although the composer has not sought to draw in any way upon this form, nor to rely upon a "prefabricated architecture" which he finds hardly compatible with the expressive purposes of a musician of today.

If the arrangement which he has undertaken enables him to pass from the confidential character of chamber music to full symphonic development, the composer does not make this procedure a general rule. "Very often the two instrumental forms are fused or superimposed (thus permitting incursions into polyrhythm and polytonality). Elsewhere they are opposed in two distinct groups, for it is not the twelve individual musicians but the chamber group as a whole which has the function of soloist.

"In other places there are problems of timbre as well as form which have determined the choice of method. In this epoch when one hears much about stereophonic sound, a musician can be tempted to create by natural means a sort of sonorous relief by the spatial placement of instruments in something else than the logical order of the classical orchestra. Thus a certain character of sound [*touches sonores*] emitted by the full orchestra will find its equivalent in the chamber orchestra in the nature of a reflection, or again one of the two orchestras will yield suddenly and give place to the vibrations of the other."

These preoccupations with experimental placement are not always primarily in the thoughts of the composer. Having voluntarily submitted to the discipline of writing which implicates a certain formula, he has had to "play the game" (*"jouer le jeu"*) to conform to this situation but not to be its prisoner. Formally, as well as in temperament, the composer attaches a greater importance to his "interior creative impulse than to the intellectual speculations which often entice a composer of our time as he is tempted by the constantly renewed sonorous possibilities due to scientific discoveries."

For this very reason he has not wished to use in his present work any unaccustomed instrument. "The percussion itself is reduced to a modest rôle, and if it is unusual to encounter a harpsichord in a modern orchestra this particularity really betrays a certain nostalgia for eighteenth-century practice."

"The chamber orchestra is composed of the principal representatives of each instrumental family in the large orchestra of which it is, in a sense, a reduction. The full orchestra brings in the other elements, winds in twos, percussion, harp and string quintet.

"The general structure of the work presents nothing exceptional. Let us say merely that it resolutely avoids the sonata form but that, on the other hand, it tends strongly toward the principle of variation. A preference for the monothematic characterizes each of the three movements, and the title 'symphony' must be taken in the broadest sense."

• •

Dutilleux studied at the Conservatoire with Büsser, the brothers Gallon (Jean and Noël), and Philippe Gaubert. He took the *Premier Grand Prix de Rome* in 1938. In 1944 he became the *Chef des Illustrations musicales* of the French Radio, and later the assistant secretary to the French section of the International Society for Contemporary Music.

His principal works are as follows:

- 1941 — *Sarabande* for Orchestra
- 1942 — *Danse Fantastique*, for orchestra
- 1942 — *Quatre Mélodies*, for voice and piano, with orchestra
- 1943 — *Sonatine*, for flute and piano
- 1944 — *La Geôle*, for voice and orchestra
- 1947 — *Sonate*, for oboe and piano
- 1948 — *Sonate*, for piano
- 1952-1953 — *Concertino pour 38 instruments*
- 1953 — *Le Loup*
- 1954 — *Symphony No. 1*
- 1959 — *Symphony No. 2*

Also two ballets, incidental music for the stage and radio.

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## ANIA DORFMANN

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ANIA DORFMANN was born in Odessa, Russia. She appeared there as a prodigy at the age of eleven and was then sent to the Conservatoire in Paris, where she studied for two years with Isidor Philipp. She returned to Russia, and there, still a young girl, she lived through the deprivations of the Russian Revolution. After appearances in western Europe, she came to the United States in 1936. She was soloist with the Boston Symphony Orchestra October 25-26, 1943, and December 19, 1950. Her present appearances are her first in this series.



# PIANO CONCERTO IN E-FLAT, K. 271 ("Jeunehomme Concerto")

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This concerto was composed in Salzburg in January, 1777. It was performed at the concerts of the Boston Symphony Orchestra on April 9, 1943, when Emma Boynet was soloist, and on February 29, 1952, Leonard Bernstein, conductor and soloist.

The orchestration calls for 2 oboes, 2 horns and strings.

THIS concerto is sometimes called the "Jeunehomme" Concerto. Mozart wrote it for Mlle. Jeunehomme, a distinguished Parisian pianist who evidently visited Salzburg in the course of a tour in the year 1777. The composer encountered the pianist again when he went to Paris in 1778. Mozart wrote her name in letters to his father — once as "Mlle. Jeunehomme" and once as "Madame Jenomé." The name also appears as "Jenomi," evidently an Italianization.

When Mozart composed this concerto he was just twenty-one and little known outside of Salzburg. He was soon to make his journey with his mother to Mannheim and Paris. His great operas, symphonies and quartets were still to be written. This, the ninth of the twenty-eight numbered concertos, was the third original piano concerto. Its probing range and emotional depth make it, at so early a point in his career, one of his most extraordinary achievements. We cannot know whether or not he was moved by the skill of the visiting pianist to extraordinary effort, but the music itself shows a considerable advance over anything he had done in any form. He had already solved the basic problem of the concerto combination, but here it acquired its full stature. He struck out boldly, molded his materials at will in untried ways. The orchestra imposed upon him still consisted of oboes and horns, which for the most part must be supported by string doubling. Within these limitations the orchestra becomes newly eloquent, closely fused with the piano to the advantage of both. Einstein compared this "monumental" concerto with Beethoven's "Eroica" Symphony for its "originality and boldness." He could have

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carried the comparison further. It is in the same key and reaches the unprecedented length of thirty-five minutes. It was the case of a young man who took hold of a polite form and poured into it a flood from an astonishingly abundant imagination in such a way that its profusion throughout is compact with fresh beauty. Like the "Eroica," too, the first movement is built on a complex of themes which merge into a continuous melodic current in development; the slow movement is a deep lament, the finale an outpouring of ebullient strength. It establishes a custom which was to make Mozart the supreme master of the piano concerto — a cluster of six themes in the opening tutti, to be heard from later in varied sequence and manipulation, usually shared with the piano, which introduces subjects of its own.

At the very beginning the composer breaks precedent as the orchestra gives out a phrase and the pianist, who should be quietly waiting for his proper entrance much later, completes it. This was a happy *trouvaille* which Mozart did not have occasion ever to repeat. The first part of the principal subject is an orchestral proclamation, its melodic cadence is pianistic, whereby holy matrimony is declared at the outset. As in any ideal union, there is later a congenial interchange of thoughts. The thematic material of the first movement according to current custom could have furnished three. The Andantino is in C minor — the first of Mozart's concerto movements in the minor tonality. Its plaint in the low strings is strongly suggestive of the slow movement of the *Sinfonia concertante* for Violin and Viola (K. 364) to be composed more than two years later. There is even a suggestion of duet in its first statement. The feeling becomes more intense as the orchestra introduces the soloist with a cadential phrase like a singer's recitative, as if emotion were striving for words.\* The passage recurs and softly closes the movement, but not before a suspensive pause on the dominant (instead of the usual tonic six-four chord) introduces a cadenza which carries the whole magic, veiled discourse to its true summit. The rondo (presto) is based on an extended theme for the pianist, proposed and carried through with swift brilliance. In place of the third section, Mozart unexpectedly introduces and develops the theme of a slow minuet. This is a long movement, for the young composer had much in his heart. There is a cadenza which becomes a crucial part of the development and brings back the recitative passage as a soft reminiscence before the close. The bridge to the return of the Presto is quite indescribable. It has trappings of elegant grace, but with a new and personal meaning. This is a concerto of daring, as if the usually compliant Mozart were suddenly possessed. Every bar supersedes formal gallantry.

\* One is reminded that Beethoven, whose music this concerto foretells, sometimes used quasi-recitative passages in his sonatas. The Piano Concerto in D of 1772, by C. P. E. Bach, which Mozart may have known, breaks into a long instrumental recitative, which, however, lacks tension and dissipates its effect.



ENTR'ACTE  
ANOTHER BOOK ON MOZART

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*The following review of "Mozart and His Times" by Erich Schenk is intended to establish a custom in these pages of drawing attention to any new book on a musical subject which seems to be of special interest or importance.\**

ANY new book on the thoroughly covered subject of Mozart faces one question: "Why?" Mr. Schenk anticipates this in his Foreword: "This book is a reply to the prevailing opinion that our knowledge of Wolfgang Amadeus Mozart's life is complete and that to this chronicle nothing new can be added." The author, who holds the chair of musicology at the University of Vienna, has supported his answer with a full-length biography which actually adds something "new." This, like every biography of Mozart, is based on the letters. Strangely enough, writers have taken the letters pretty much on their face value while applying their scholarship to the music itself in books from one to six volumes. It is true that Mozart in his letters has unwittingly told his own story in a direct and intimate way that makes any literary virtuosity rather superfluous. The fact remains that there are gaps in the letters, particularly in the later ones, and that there

\* *Mozart and His Times* by Erich Schenk was published by Alfred A. Knopf on October 26 in an English translation by Richard and Clara Winston. The book has 452 pages, with good illustrations.

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are numberless references to people and happenings which, familiar to the recipient, remain strange to the present-day reader. Mr. Schenk has obviously delved into every archive in Vienna and has similarly penetrated Salzburg, Paris, and Prague, and come up with information to enliven some well-trodden paths. The record and identity of Mozart's friends, colleagues or patrons are amplified in many cases. An example is the "mysterious" stranger referred to by Jahn as "a tall, thin, grave-looking man, dressed from head to toe in grey" who brought Mozart the anonymous commission for the *Requiem*. He has been referred to repeatedly since as the "steward" of Count Walsegg. Mr. Schenk identifies the man as "Anton Leitgeb, son of the mayor of Vienna, Andreas Leitgeb, and owner of a gypsum factory at Schottwien near Count Walsegg's estate. The Count may often have turned to him for help in legal matters. Leitgeb is known to have been an active music-lover who played several instruments and participated in the Count's musicales. As long as he lived he refused to say anything about his mission to Mozart. Leitgeb's portrait which has been recently discovered . . . shows a grave countenance, cold, calculating eyes, thin lips pursed haughtily." Count Giuseppe Affligio, the Viennese impresario who refused to produce *La finta semplice* by the thirteen-year-old Mozart, later suffered bankruptcy, was found running a gambling table in Milan, made his way to Barcelona and a new fortune in the theatre. In 1779 he was convicted of forgery in Florence and condemned to life servitude in the galleys. These are among many instances where the story is filled out with background.

Mozart's "Times" in the title refers to his social surroundings in Salzburg, Paris or Vienna and, wisely, does not treat such world events as wars and revolutions. Mozart's exclusively musical life was scarcely touched by these except for an occasional momentary inconvenience. Schenk digs up some interesting points. He attributes the first plan for *The Marriage of Figaro* not to Mozart but to Schikaneder, who had offered to the newly established National Theatre in Vienna his own translation of Beaumarchais's play. "The work was rehearsed, but at the last moment was cancelled on direct orders from the Emperor." He corrects other statements that have been repeated from book to book. Anecdotes, also much repeated, which are traceable to a single unreliable source can, of course, do no more than come up for speculative judgment. He accepts the tale that Mozart composed the overture to *Don Giovanni* on the night before the first performance. As for the rumor that Mozart "was offered an appointment by the King of Prussia and refused it only out of consideration for Vienna and the Emperor Joseph," he concludes that it "is based on no evidence whatsoever." He believes that the estrangement between father and son through the Vienna decade has been much exaggerated. He has consulted modern medical opinion on several points, and believes that Mozart in his last months suffered from "uremic irritation of the brain."

Emily Anderson's three-volume translation of the letters has good but inadequate footnotes. Schenk's book has few footnotes, for it is in effect a prodigious annotation of the letters. A reader of the letters would be in clover with Schenk at his right hand.

J. N. B.



## MOZART'S PIANO CONCERTOS

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IT COULD almost be said that Mozart created the piano concerto as a form — it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso — a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive — he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

The concerto as Mozart found it was little more than a harpsichord sonata with a backing of string players. He left it a full orchestral form, an organization even more complex than the symphony, in which the two elements of solo and orchestra each blended or alternated with the other in a perfect integration. Any one of the later concertos is fully symphonic — often richer in color, variety and individual expression than a symphony.

Beethoven, on whom the mantle of successor was to fall, assumed it with uneasiness, for he had a deep admiration for Mozart's concertos. With a strengthened piano and orchestral sonority at his command and a new impulse of dramatic intensity, he could have made the concerto a mere vehicle for virtuosos. He did not because he was Beethoven, and because unlike pianistic lions of a still later day to whom the concerto was to be thrown, he had a healthy respect for Mozart's ideal — the balancing of both elements for one expressive purpose. Beethoven's hesitancy to commit his first two concertos to publication must have come from a sense that in magnification a certain peak of perfection would be destroyed. The light Mozartean orchestra, the light-toned piano, made a transparent ensemble in which every detail was luminously clear, the voices of the individual and the group wonderfully matched. It was indeed a state of felicity doomed to succumb to new ways. The sacrifice was organizational too. Mozart had developed as a personal skill the ordering and reordering of mani-

fold themes, their changing applicability, their fusion into a fluent whole. This complex had to go, for new needs called for new construction.

To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last — one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for "harpsichord or forte-piano," but the string group was still constricted by the fainter instrument. A typical concerto at the time (there were of course exceptions) began with a principal subject by the string tutti, this later repeated in a series of ritornelli, each followed by a display of passage work from the soloist, to which the orchestra would add a gingerly bass or an occasional short interjection. The result was wooden alternation and thematic repetitiousness, which, when one principal theme was relied upon, became a squirrel cage. The orchestra was the servant to the soloist, bowing him in and out and standing ready with discreet pizzicati or obsequious bass notes where required. The following movements the soloist had even more to himself, carrying in the rondo an almost continuous pattern of running sixteenths. In old Sebastian Bach's concerti grossi, the clavier had been pushed forward from its function of figured bass, and while promoted from its solo duty of providing chord accompaniment, was still a voice in the general texture. The result was beautiful and exciting until counterpoint went out of fashion. As a melodic instrument in the newer regime of Bach's sons, the harpsichord became in concertos a weakling ruler incapable of sustaining any position of tonal eminence.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow is already laid out and needs only to be amplified, eased, subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping on the toes of the other. Since the true valuation of any of Mozart's concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the



piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

A cynical view of the concertos stresses the point that Mozart as a child was initiated in an atmosphere of *galanterie* at its most superficial. Concertos were necessarily made to entertain light-minded audiences. As he grew up he continued to appear before such audiences, to impress them as a remarkable pianist, and was expected to furnish new scores for this plain purpose. It could be said that he was catering to contingencies all along, the limitations of available performers even more than the limitations of his audiences. The more perceptive view is that he brushed aside such annoyances as insufficiency around him and dilettantism before him, and poured into the music, beneath the unruffled surface of the accustomed graceful style, the utmost of his musical nature. The concertos contain something of Mozart's every aspect — the chamber, the symphonic, the operatic composer. We have all of his moods from light playfulness, sheer joyousness, to the sombre, the violent. The slow movements are unexcelled elsewhere. The finales in the aggregate are unequaled. They repeat favorite rhythms but treat them in as many fresh ways as there are concertos. Most astonishing of all is the variety of treatment. No concerto is reminiscent of any other either in large plan or small detail. There is even constant variety in patterns of figuration, and this includes the piano parts. Any composer other than Mozart, in the position of perpetually having to dazzle his audiences, could not have avoided, even if he had wished to, the displacement of musical interest in his concertos by sterile bravura. Mozart continued to dazzle, but while doing so, his scales, arpeggios, trills, became at one with the long melodic line, integral to the ensemble.

There are no really weak links in the chain of twenty-seven.\* There is no other group of works in the orchestral repertory by any composer where there are so many truly great ones that no conductor or soloist can get around to performing them all. Even an ardent Mozartean is necessarily guilty of important omissions.

J. N. B.

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\* Only twenty-three are original.



# DAPHNIS ET CHLOÉ — BALLET IN ONE ACT —

## ORCHESTRAL FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting). The complete music, with chorus, was performed at these concerts January 21-22, 1955.

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907\* is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes

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\* The date is surprising. Diaghileff's *Ballet* had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.



was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reenact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

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MOZART . . . . . Piano Concerto No. 24, in C minor, K. 491

- I. (Allegro)
- II. Larghetto
- III. Allegretto

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- I. Andante con moto; Allegro un poco agitato
- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo; Allegro maestoso assai

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# ADAGIO FROM THE TENTH SYMPHONY (Posthumous)

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenek and first performed in Vienna October 12, 1924 under Franz Schalk.\* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew. The Adagio was introduced to the Boston Symphony concerts by Richard Burgin, December 11-12, 1953.

The orchestra required consists of 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

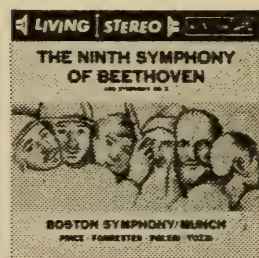
THE movement opens andante, pianissimo, in what is to be the prevailing key — F-sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle, meditative, but intensely felt. There follows a section slightly slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing another long melody of similar character. The movement is to become an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familiar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord. The general sombre quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings, dissonant chords† bring the peak of tension and then cease, leaving an

\* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as '*Symphonia Engiadina*,'" in 1913, is surely apocryphal. Mr. Krenek's account of his part in the restoration is quoted on page 25 of this Bulletin.

† The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called Diabolus in Musica, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."



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unearthly high note from the flutes, violins and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the *Ninth Symphony*. It is barely possible that Mahler may have first intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

The facsimile is an interesting revelation\* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particularly in the order of sections). The second movement and the opening of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

The two Scherzos, so-called, have little of the meaning of the word except in their tempi; the shadow of death haunts each movement. At the head of the second, he has written, "The Devil dances it with me. Madness seizes me, accursed that I am — annihilates me, so that I cease to exist, so that I forget to be. . . ." The manuscript shows signs of having been written in great haste and excitement. Words scribbled in at other points are a further sign of Mahler's frenetic state of mind — words it would seem that were never intended for the public eye. Yet the completed Adagio is a score accomplished in full detail and definition by the controlling hand of the master. We may reasonably suppose that the remainder of the symphony, had the composer lived to work it out and complete the parts still "under construction," would have been as well shaped and ordered.

Mahler's widow tells us in a foreword to the published facsimile that she kept these sketches for a long while as her "precious right to protect as my own the treasure of the *Tenth Symphony*." She may well have felt a personal privacy in this score for at the end the composer has addressed words to her: "*Almschi! — für dich leben! — für dich sterben!*"

\* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (*Selbstentblössung*). He reminds us that there was no finality in Mahler the orchestrator.



and at the end of the fourth movement: "*Du allein weissest was es bedeutet. Ach! Ach! Lebwohl mein Saitenspiel!*" She continues, "But now I feel it my duty to make known to the world the last thoughts of the master.\* The great structure of these symphonic movements arises now for all to see. There are unfinished walls; scaffolding conceals the architecture, although the whole, the plain, is plainly recognizable; the orchestra [*Kapelle*] of the Adagio gleams forth in wonderful clarity and beside it the slender tower of the *Purgatorio-Scherzo*. Many will read these pages as a book of magic; others will stand before the magic signs lacking the key; no one will be able to draw from them or comprehend their full strength. The basic sentiment of the *Tenth Symphony* is the certainty of death, the suffering of death, the contempt of death. I was a witness to an experience which became a source of one of these movements [this would be the *Purgatorio*, which ends with a harp glissando and the beat of a muffled gong]. One winter day in 1907, Gustav Mahler and I stood at the window of our hotel in New York. Far below us there was a funeral service. A fireman who had lost his life while performing his duty of rescue was being carried to the grave. A great crowd of people accompanied the hero. There was a distant murmur and then there was quiet. A speaker stepped out from the crowd. We could not hear him but there was music playing, and suddenly we heard the short, hollow beat of a drum. In alarm I looked at Gustav Mahler. There were tears in his eyes — his face was distorted by emotion."

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\* Adolf Weissmann has stated that Mahler did not wish his "Unfinished Symphony" to be made known; Egon Wellesz has stated (in Grove's Supplement) that he wished the sketches to be destroyed.

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## ENTR'ACTE

### MAHLER AND BOSTON

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GUSTAV MAHLER, in his first season in America (1907-08), visited Boston and privately expressed his opinion of Boston's orchestra. According to his widow, Alma Mahler Werfel, in her "Gustav Mahler, Memories and Letters" (Viking Press, 1946), Mahler visited Boston in the spring of that season as conductor of the Metropolitan Opera Company. "Boston itself was dull and sedate," writes Frau Werfel, "compared with other American towns. Here too we lived in isolation for the few days we were there. We had only one invitation. Mrs. Gardner (the great collector of Italian works of art) asked us to a luncheon party at her house, and we were eager to pay a visit to her

palatial museum. Unfortunately we failed to find the entrance. The building resembled a gigantic cistern without windows or doors. We got out of our automobile and made the complete circuit of the house, but found neither door nor bell. So we left it at that and drove back to our hotel, glad to be alone and to do as we pleased. Alone or in company we were always in any case enclosed within a vacuum."

If Mahler, like his wife, was unimpressed with Boston, his impression of Boston's orchestra was very different. The following letter was published in "Letters of Composers" (Alfred Knopf, 1946):

TO WILLEM MENGELBERG

New York, February 1908

*"Dear old Friend:*

"Very shortly you will receive (I hope) a proposal from Boston inviting you to assume the direction of the (magnificent) orchestra as successor to Muck. . . . Yesterday I talked to Schelling about this and he told me you were not much inclined to accept the position. Since I can easily imagine your reasons, perhaps it would not be amiss for me to give you a few details so that when you make your decision you won't be too prejudiced and will have a clearer idea of the situation.

"The position in Boston is the finest conceivable for a musician. The *first* and *foremost* of the entire continent. An orchestra of the *first rank*, unlimited authority, a social position that the musician in Europe can never achieve. A public so appreciative and eager to learn that Europeans can't even conceive of it. After your experiences in New York you are in no position to form any opinions on this subject. Here in New York the theatre is the main attraction and the concert is the affair of only a small minority.

"In addition you should also seriously consider the salary. If they approach you, ask for \$20,000 (around 50,000 gulden or even a little more). You can manage quite beautifully on \$6,000 to \$8,000 and put the rest aside. I would accept the position unconditionally in your place because the most important thing for the artist is the instrument he has and the echo his art awakens. Please let me know immediately what you think about this and whether I should pursue the matter further for you. I'm going to see Higgins [*sic*] around the end of March (up to now I've only been corresponding with him) and at that time I could arrange everything for you, which is difficult to do in writing. It would be glorious for me to have you close by. Indeed I, too, will also spend next year in America. I am quite enraptured with the country, though the artistic satisfactions of the Metropolitan are only rather so-so. I am in a great hurry and want this to reach you soon. Please answer immediately, even if in brief.

"Greetings to your dear wife and our friends in Amsterdam and best regards from your old friend,

GUSTAV MAHLER."



ERNST KRENEK has kindly written about his part in the realization of Mahler's *Tenth Symphony* in 1924. On examining the sketches, he decided that only two movements would permit this without "free paraphrasing upon the ideas of a departed master." The Adagio, in his opinion, "was as good as completely finished by his own hand. As I remember it there were just expression marks missing now and then, slurs, ties, and other such accessories. Franz Schalk who was startled by the thinness of the orchestration disagreed with me on this point. He tried to point out that the fact that all measures in which some instruments did not have any notes were empty (not containing any rests) proved that Mahler wanted those instruments to play something, or else he would have put rests there, according to his proverbial careful penmanship. (This, by way, implied a typical Schalkian dig at "us moderns," who were not used any longer to be so careful. . . .) My answer to this was that since Mahler had listed on each page of his score all instruments (not only those which were actually engaged at any given time — such as we poor "moderns" nowadays do to save precious paper) Schalk's theory would mean that Mahler wanted all instruments to play all the time from beginning to end of the piece, which was obviously silly. Furthermore I argued that the thinness of the orchestration was an entirely logical consequence of the stylistic tendencies of the Ninth Symphony. To me it seemed to prove the vitality of Mahler's genius that, after having manipulated the gigantic masses of the Eighth Symphony, he should embark upon experimentation with the new trend toward subtle, chamber-music-like features. He certainly was not unaware of Schoenberg's turn in that direction. Needless to say that I failed to convince Mr. Schalk who was just skeptical of the whole thing, much as he seemed to be of everything since his world had come to an end in 1918. In the few contacts I had with him he always exhibited a sort of Mephistophelian frame of mind and seemed to be really pleased only when everything went wrong. His was a typically Austrian cynicism, lovable and exasperating at the same time. This, at least, is my picture of the man.

The "Purgatorio." Of this I found a complete sketch, in a sort of piano partcell, and an orchestral score, about two-thirds finished. I felt that the orchestration of the last third could relatively easily be completed, since the section mainly consisted of previous material.

# PIANO CONCERTO NO. 24, IN C MINOR, K. 491

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This Concerto was composed in March, 1786.

The orchestration consists of flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

OF Mozart's twenty-seven concertos for piano there are two in the minor tonality: this one and the Concerto in D minor, K. 466 (numbered 20, and composed in the year previous). The minor mode was often for Mozart a signal for serious, even tragic matters.

Einstein wrote that Mozart here "evidently needed to indulge in an explosion of dark, tragic, passionate emotion." The composer's motive is of course pure conjecture. The plain and astonishing fact is that Mozart, tied up with many duties, absorbed in the preparations for *Figaro* (this was the *Figaro* year), turned out not a casual piece in the entertainment pattern, but what is generally considered his most independent and challenging, his most prodigious work in this form. It is his ultimate venture, his furthest exploration of the piano concerto; for the three which were to follow were to be a further refinement on what he had done. If Mozart could be said ever to have ignored his public in a concerto and followed completely his own inner promptings, it was here. The first audience must have been dismayed when instead of the usual diatonic opening subject they were presented with a tortuous, chromatic succession of phrases with upward skips of diminished sevenths. This was a new and strange tonal world, and not a gracious one. Their dismay would not have been lessened when the whole orchestra proclaimed the theme with dire emphasis. A soft theme introduced by the woodwinds gives only momentary relief, for the first theme sweeps it away. The piano enters with a new theme, still in C minor, but is drawn into the ubiquitous theme, adding an octave to the wide interval. The theme dominates the movement, the soloist (as in the D minor Concerto) adding to the excitement with agitating scale passages. It is a less stormy opening movement than that of the D minor Concerto, but it is more vivid, more subtle, and more deeply felt. Although the cadenza brings a long coda, ending pianissimo, there is no assuagement, and the serenity of a major mode is imperative. Nothing could be more serene than the melody of the Larghetto. The three elements — piano, strings and winds — are combined each way with wondrous results. In treating the wind choir, the composer obviously gloried in having a full quota, clarinets and oboes included, and he made the most of them (the trumpets and



drums had no place here but are mustered in the other movements). The final Allegretto brings no happy ending as the finale of the D minor does. It begins and ends in C minor, traversing many keys. It is a series of variations on two subjects, the second of which opens the way for astonishing chromatic development — a chromaticism which serves for thematic individualization, modulation and transition equal in skill to the manipulations in the G minor Symphony which would come two years later. These variations defy description — they are surely one of Mozart's highest achievements in the form.

This concerto combines range, intensive direction and extraordinary adventurousness. It speaks to the nineteenth century, and was a favorite with Beethoven. Under the immediate spell of a performance, one is strongly moved to give it some sort of crown — the crown, let us say, for the ultimate point, as Mozart through his life sought to bring the orchestra and his own instrument into ever closer communion.

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## CLAUDE FRANK

CLAUDE FRANK was born in Nuremberg, Germany, in 1925, and has made the United States his home, having lived here since 1941. He was a student in the conducting department of the Berkshire Music Center in the summer of 1947 under the direction of Serge Koussevitzky. In the following year he joined the faculty at Bennington College in Vermont. He has served as assistant conductor of the Dessoiff Choir. However, through the years his attention was increasingly taken by his development as pianist. He studied with Artur Schnabel for ten years and later joined the faculty of Rudolf Serkin's school at Marlboro, Vermont, taking part in the Marlboro Music Festival. It was under the advice of both Schnabel and Serkin that he devoted himself principally to the piano. He has toured Europe as well as America in recitals and appearances with orchestra.

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# SYMPHONY NO. 3 IN A MINOR, "SCOTTISH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

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This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting. The first performance in this country was by the Philharmonic Society in New York, George Loder conducting, November 22, 1845. The first performance in Boston was by the Academy of Music at the Melodeon, November 14, 1846, G. J. Webb conducting.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The score is inscribed as "composed for and dedicated to Her Majesty Queen Victoria of England." It was published in 1843.

IN THE spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their "long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." The moorlands intrigued him too, and when fogs and rains permitted, the sketchbook was brought out and put to good use. Mendelssohn was an insatiable tourist, and if the camera had been invented would surely have otherwise committed landscapes to memory.

He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland had dwelt. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony." There follow sixteen measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scotch air sung by the landlord's daughter.

In this way Mendelssohn carried out of Scotland two scraps of melody that were to be put to good use — this one and the opening measures of the "Fingal's Cave" Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although



he so referred to it in his letters. There have been attempts to prove the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh, testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, warlike — is familiar to every amateur."

The trouble with Mr. Hogarth's statement is that most hearers, certainly the German ones, have not followed him so far. An enthusiastic Britisher would tend to make much of such thematic resemblances; but, after all, a folkish tune in the British Isles or Germany can have much in common, and by the time Mendelssohn has in his own way developed through a dozen measures the quasi jig-like 6-8 of the first movement or the theme of the scherzo in which one can possibly discern "national character," any truly Scottish jauntiness seems to have departed. German writers, in a day given to imaginative flights, went far afield from the Scottish scene. Ambrose was reminded by the "violent conflicts" in the Finale (which someone else likened to the gathering of clans) of "a roaring lion with which we might fancy a young Paladin in knightly combat. . . . And then the airy, elfish gambols of the Scherzo — we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty of the Woods, or Cinderella, or *Schneewittchen*."

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the symphony. Mendelssohn, who took pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the "*Meeresstille*" Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

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In the winter of 1830-31, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The *Fingal's Cave* Overture then occupied him, and two symphonies "which," he wrote, "are rattling around in my head." But the *Italian* Symphony took precedence over the other, and even when that was in a fairly perfected condition, the *Scottish* Symphony seemed to elude him. He had good intentions of presently "taking hold" of it, but the Italian sunshine scattered his thoughts. "Who can wonder that I find it difficult to return to my misty Scotch mood?" The "*schottische Nebelstimmung*" was to bear fruit in the by no means uncheerful minor cast of the music. Another score, the *Reformation* Symphony, also in an unfinished state, was in his portmanteau at this time. This, with his earlier C minor Symphony and the later "*Lobgesang*," were to comprise all of his works in this form.

He carried the *Italian*, *Scottish*, and *Reformation* symphonies about with him for years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. Had the symphonies been numbered in the order of their composition, they would have been as follows: first, the C minor (1824), second the *Reformation* (1830-32), third the *Italian* (1833), fourth the *Song of Praise* (1840), and last the *Scottish* (1842). But the *Italian* and *Reformation* symphonies were withheld from publication until after his death, and thus attained the numbering Fourth and Fifth. By this circumstance the "*Lobgesang*" was published second in order, the *Scottish* third, and they were so numbered.

Mendelssohn at last dated the manuscript of his *Scottish* Symphony as completed January 20, 1842, and on March 3 made it publicly known, conducting it at a Leipzig Gewandhaus concert. It was several times repeated there, and played in Berlin, where Mendelssohn then dwelt in the service of Friedrich Wilhelm IV of Prussia. In June, Mendelssohn visited England again and conducted the work at a Philharmonic Concert (June 13), when it was much applauded. The audience at this time was not informed of any connection between the "new symphony" and Scotland. Mendelssohn, summoned to an audience with Queen Victoria, played to her and the Prince Consort, and asked her to sing in return. Compliments were interchanged — in all sincerity, for the royal couple were delighted with their German visitor, and he, in his turn, wrote that she had sung "really quite faultlessly, and with agreeable feeling and expression." Mendelssohn asked the permission of the British Sovereign to dedicate his symphony to her, "for the English name would suit the Scottish piece charmingly."

. .

"The several movements of this symphony," according to instructions

printed in the original edition, "must follow each other immediately and not be separated by the usual pauses" (each movement, however, closes upon its tonic chord).

The main body of the first movement, like the slow introduction, is in A minor, a lively 6-8 rhythm opening with its first theme given to the strings and oboes *pianissimo*. A transitional passage *assai animato* introduces the second theme in E minor, played by the clarinet while the first violins combine the first theme with the new one. There is the usual procedure of development, restatement and coda, and, to close, a repetition of a few measures from the introduction.

The second movement, *vivace non troppo*, in F major 2-4, is in effect a scherzo and was so named in the earlier edition, although, like each movement in this symphony, it follows the sonata form. The second subject is but briefly developed.

The third movement, *adagio*, in A major 2-4, discloses its first theme in the tenth measure as the first violins play *cantabile*. A march-like passage introduced by the wood winds intervenes before the second theme in E major is introduced by the first violins with *pizzicato* accompaniment.

The Finale, *allegro vivacissimo* 2-2, restores the tonality of A minor. The first theme is at once introduced by the violins over violas, bassoons and horns, and the second (in E minor) by oboes and clarinets after a transitional episode for the full orchestra. The movement is developed at length and closes with a sonorous *allegro maestoso assai*, A major 6-8. This Finale was once compared to "a gathering of the clans," perhaps on account of the tempo indication *allegro guerriero* which stood on the earlier edition but which was later changed.

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1959-1960

Carnegie Hall, New York

# Boston Symphony Orchestra

(Seventy-ninth Season, 1959-1960)

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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*with historical and descriptive notes by*

JOHN N. BURK

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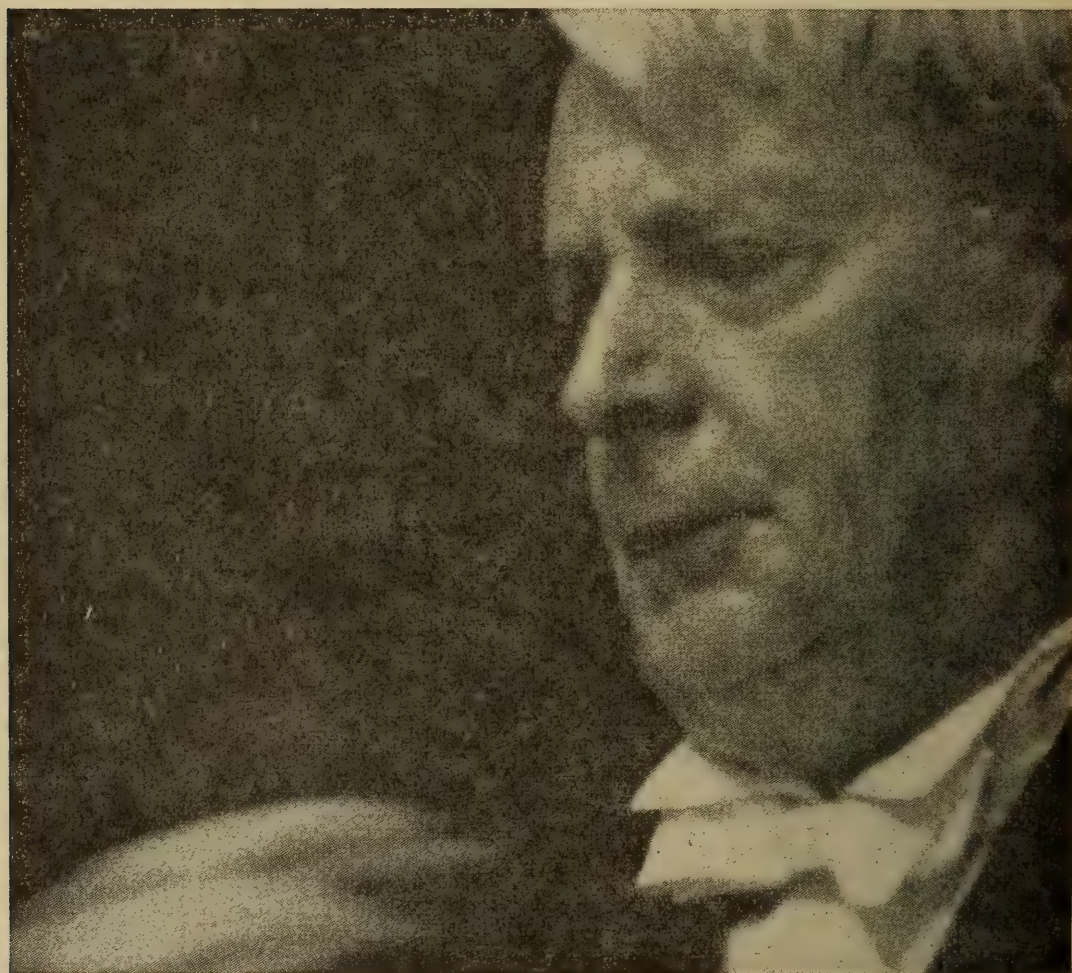
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WILLIAM STEINBERG, *Guest Conductor*

- HAYDN .....Symphony in E-flat, No. 99
- I. Adagio: Vivace assai
  - II. Adagio
  - III. Minuetto (Allegretto)
  - IV. Vivace

- STRAUSS .....“Tod und Verklärung,” Tone Poem, *Op.* 24

INTERMISSION

- MAHLER .....Symphony in D major, No. 1
- I. Langsam. Schleppend wie ein Naturlaut
  - II. Kräftig bewegt, doch nicht zu schnell
  - III. Feierlich und gemessen, ohne zu schleppen
  - IV. Stürmisch bewegt

Music of these programs is available at the Music Library,  
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## WILLIAM STEINBERG

William Steinberg, who is making his first appearances here as guest conductor of the Boston Symphony Orchestra, has been the Music Director of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and also composing. He also became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he won the Wüllner Prize of the City of Cologne, became the assistant to Otto Klemperer at the Cologne Opera and in 1924 became the first conductor. In the following year he conducted the Opera at Prague and was soon made its director. In 1929 he went to Frankfurt and became the general music director of the

Opera there and the Museums-Konzerte, and at the same time guest conductor of the State Opera in Berlin. In 1933 the Nazi government deprived him of his position.

In 1936 he became the founder-conductor of the Palestine Symphony Orchestra, now the Israel Philharmonic Orchestra. In 1938, he was invited by Toscanini to become Associate Conductor and in the next year regular Conductor of the NBC Orchestra in New York. He also conducted numerous orchestras in America as guest. He was appointed Music Director of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh. In 1958 he became Music Director of the London Philharmonic, a position which requires him to divide his time between this country and England.

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# SYMPHONY IN E-FLAT MAJOR, No. 99

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

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This symphony began the second series of six each which Haydn composed for the Salomon concerts in London. It was conducted there February 10, 1794.

The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor. The Symphony was performed at the Boston Symphony concerts on January 30, 1886, under Wilhelm Gericke, and by Dr. Koussevitzky, October 22, 1926, February 21, 1936 and December 3, 1937. Richard Burgin conducted it November 19-20, 1948.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

**I**N VIENNA, in 1793, Haydn composed this Symphony in preparation for his second visit to London and added five more (Nos. 100-104) to be introduced at the second series of six concerts under the management of Johann Peter Salomon. This one was duly performed at the opening concert in the Hanover Square Rooms on February 10, 1794. The concert was announced as follows in the morning papers:

MR. SALOMON most respectfully acquaints the Nobility and Gentry, that his FIRST CONCERT will be on MONDAY next, the 10th Instant.

## PART I.

Grand Overture, Rosetti

Aria, Mr. Florio, jun.

(being his first Performance at these Concerts.)

New Concerto, Piano Forte, Mr. Dussek.

Scena, Madame Mara.

## PART II.

New Grand Overture, Haydn.

Aria, Madame Mara.

New Concerto, Violin, Signor Viotti.

Scena and Duetto, Madame Mara and Mr. Florio.

Finale.

Dr. Haydn will direct his Compositions at the Piano Forte.

The reviews were ecstatic. The critic of the *Morning Chronicle* wrote: "This superb Concert was last night opened for the season, and with such an assemblage of talents as make it a rich treat to the amateur. The incomparable HAYDN, produced an Overture of which it is impossible to speak in common terms. It is one of the grandest efforts of art that we ever witnessed. It abounds with ideas, as new in music as they are grand and impressive; it rouses and affects every emotion of the soul. — It was received with rapturous applause."

The *Sun* reported on February 11 that "the grand instrumental trial

of last night was a New Overture by HAYDN, a composition of the most exquisite kind, rich, fanciful, bold, and impressive." The "New Overture," which was the E-flat Symphony, was repeated a week later.

This was the first of Haydn's symphonies in which he used clarinets (he also used them in Nos. 100, 101, 103 and 104). He had used clarinets in his *lira* concertos and *notturmi*. Karl Geiringer writes: "How well the master understood the possibilities of this wind instrument is shown in the very first bars of the score. The sonorous chalumeau register of the clarinet provides an effective bass for the stringed instruments. Daring modulations give this introduction a decidedly modern character. In the main section of the movement the second subject is of greater significance than the first, and a similar romantic preponderance of the subsidiary idea may be noted in the following adagio, which is one of the deepest and most stirring pieces written by Haydn. As in the preceding symphony, the mood changes completely with the beginning of the minuet. This scherzo-like movement and still more the finale employ all the devices of instrumentation and counterpoint to create pictures of uncontrollable gaiety."

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his vivace assai. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, cantabile, which is ornamented with passages in the woodwinds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, allegretto, based upon a simple descending chord of E-flat. In the trio the oboe, cantabile, is combined with the strings. The final rondo, vivace, brings a more independent and distinct use of the various woodwind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.

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# "TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op. 24*

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

*Tod und Verklärung* was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his "*Burleske*" was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "program music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of "*Musik als Ausdruck*." Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon program music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth*, *Don Juan*, and *Tod und Verklärung*, all within the space of four years.\*

\* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien*, is the connecting link between the old and the new methods."

. . .

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1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, "*Welterlösung, Weltverklärung*": "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Ominously it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, bereft of sleep, in the delirium of fever he sees his life unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this is the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him halt — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he pushes on, breathless, with holy zeal. All that his heart had ever longed for, he seeks still in death's last sweat — seeks, but never finds! Though now he sees it more and more plainly; though now it looms before him, he can not yet embrace it wholly, nor put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell, enshrouds the vision with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven greets him: Deliverance, Transfiguration!

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## ENTR'ACTE

### HAYDN'S ORCHESTRA IN LONDON

(Quoted from "*The Orchestra in England*" by

REGINALD NETTEL — *Jonathan Cape, London*)

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WHEN Haydn arrived in London in 1791, he stepped out of an environment where he had been a superior kind of domestic servant into one where he was a "good commercial risk." All the familiar forces of competitive business were brought to bear by his employer Salomon on his potential value as a popular composer of the best type. He was advertised in the newspapers, overwhelmed with social introductions, and accepted into learned associations with honor. His personal reactions to this strange life have been related by numerous biographers; they show him to be a man of simple tastes and simple honesty, seeking to escape from the noise of London streets and the distractions of innumerable social functions to the seclusion necessary for his work of composition, but drawn back again constantly by his associates in order to satisfy the public demands for his appearance.

It was not all unbiased, this honor paid to Haydn; Salomon had agreed to pay him £50 for each of twenty performances, and had to make a profit for himself after defraying all other expenses. In addition, Haydn was to have the proceeds of two benefit concerts at each of which £200 was guaranteed to him. It was not to be expected that business rivals would make Salomon's task an easy one, yet the course of events shows that the fight was decided by a conflict of artistic and social forces rather than by purely financial interests.

London's musical supporters were divided into two groups — the conservative and the progressive. The former centered round the Concert of Antient Music and the Italian opera, which had now been transferred to the Pantheon, after the destruction by fire of the King's Theatre in 1789; the progressive faction centered round the Profes-

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sional Concert, and Salomon. Gallini, who had tried to persuade Haydn to write an opera for a new opera house he was to open in the Haymarket, came into the fight as a business competitor of Salomon, involved willy-nilly in the social and artistic complications of the affair, but having to make the best bargain he could in his own financial interests.

King George III was a staunch supporter of the Concert of Antient Music; the king, too, held the view that a second opera house was unnecessary, so the Lord Chamberlain refused Gallini a license. This in turn frustrated Salomon's plans, for he had engaged two of Gallini's vocalists, Cappelletti and David, for his first Haydn concert. Cappelletti and David were under contract to Gallini not to sing in public before the opening of the new opera house, and Gallini held them at first to this contract. Salomon had therefore to postpone Haydn's first symphony concert until these singers should be available. Meanwhile Salomon's opponents made the most of the delay. The newspapers jibed at German musicians who came to this country with a great flourish of trumpets to "charm the money out of the pockets of John Bull." They did not hesitate to suggest that Haydn had met with little recognition in his own country, and would probably prove inferior to such players as Cramer and Clementi. Gallini, finding himself opposed by Salomon's enemies, made common cause with him; he applied for a licence for "entertainments of music and dancing" instead of opera, released David from his contract so that he could appear on March 11th "whether the Opera House was open or not" and engaged Haydn, Salomon, and his orchestra to appear at concerts in his new premises. So, after much delay, Haydn was allowed to prove his worth to the public.

Salomon's orchestra for the Haydn concerts was of good strength, varying in size from thirty-five to forty players, led by Salomon himself, with Haydn presiding at the keyboard. This orchestra, playing in the Hanover Square Rooms, which measured ninety-five feet by thirty-five feet, was the largest Haydn had ever had at his disposal.\* The opening concert used an orchestra of 16 violins, 4 violas, 3 cellos, 4 basses, flutes, oboes, bassoons, trumpets, and drums, for the Symphony in D, No. 93, which was enthusiastically received, and the slow movement encored, greatly to Haydn's satisfaction, for such an honor was rarely given to an instrumental movement.

There was good reason for the honor. Apart from the merit of the symphony, there was the quality of its performance, which Haydn had striven to bring up to the standard of his own orchestra at Esterhaz. Whether he did this or not will never be known, but Dies records in his *Biographische Nachrichten von Joseph Haydn* how the composer

\* Larger orchestras had played Haydn's symphonies, e.g. the "Oxford" Symphony was written for the Concert Spirituel (60 players), but Haydn did not conduct it in Paris.



behaved at his first rehearsal with the Salomon orchestra. The first three notes were played much too loudly for Haydn, who promptly stopped the orchestra and called for less tone. Three times he did this without getting a satisfactory result. Then Haydn heard a German player whisper in his own language to his neighbor: "If the first three notes don't please him, how shall we get through all the rest?" Haydn gave up trying to explain in speech, borrowed a violin, and demonstrated the tone he wanted to be produced. After that he had no more trouble with the passage. . .

The cost of maintaining a private orchestra and a composer able to produce up-to-date music on request was considerable. So long as Haydn and Mozart were experimenting with strings, harpsichord, two oboes and two horns, the resources at their disposal were ample, and Haydn was exceptionally fortunate under Prince Nicolaus Esterhazy, for he was able to add flutes, trumpets, and drums, bringing his orchestra up to a total of twenty-six players. The time came, however, when the technique of orchestration reached maturity under these masters; the harpsichord was no longer necessary to hold together the harmonic structure of an orchestral composition, for the full choir of strings was balanced by a full choir of wood-wind and brass. . . .

Haydn's contribution to symphonic progress lay in his flexibility of expression. The use of wood-wind instruments was at last freed from the conventional splitting up of forces into *concertino* and *ripieno*, as they had been in the *concerti grossi*. Now the instruments intermingled in ever-varying proportions, acting sometimes as soloists and the next moment blending with the others in the instrumental choir. The long singing style of Haydn's slow movements, ornamented in a style that relied on variation of solo tone-colors far more than on the flexibility of the players' digital technique, was the feature that attracted most the attention of the Londoners, but later admirers have thought more of Haydn's spirited rustic finales, his harmonic surprises and his transformation of the stately minuet into the jocular scherzo. The twelve Salomon symphonies are the foundation of the popular modern conception of a Haydn symphony: they, almost alone of his symphonies, are remembered.\* Yet their superiority over his earlier works in this form is so marked that the decline of his apprentice and journeyman efforts before the splendor of his master works is no cause for surprise. In them and the last symphonies of Mozart the glory of the eighteenth century shone at its brightest. The urge for formal perfection had been satisfied, but in the moment of this satisfaction a new need had become evident. It had been there all the time, but the intellectual fashions of an "age of reason" had obscured the end to which their search for formal perfection was aimed.

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\* And, of course, the "Oxford" Symphony.

# GUSTAV MAHLER AND HIS FIRST SYMPHONY

By BRUNO WALTER

*(Reprinted from the program of the Philharmonic Orchestra of Los Angeles)*

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IT WAS in June, 1894, that a cry of indignation rose from the musical press in Germany. Gustav Mahler's First Symphony had been performed at the Music-Festival in Weimar and had aroused a hurricane of excitement. I remember my passionate interest at reading those furious attacks against the violent work, particularly against the third movement, the grotesque funeral-march and the eruptive Finale. I instinctively felt that this kind of attack could have been caused only by a most important and original work. The reports fascinated me and there was nothing I desired more intensely than to hear the symphony, to know the man whose imagination had produced something so new as this funeral march.

Destiny granted me the fulfillment of this wish. In September of the same year I stood — a young musician of eighteen years — in the office of the Hamburg Opera House where I had been engaged as a "coach" and there entered the room with hasty steps a strange personality: a man (not tall) lean, with oblong ascetic face, the extremely high and steep forehead framed by waves of black hair, fiery deep eyes behind spectacles — the very image of the poet E. T. A. Hoffmann's demoniacal "Kapellmeister Kreisler" (musically immortalized by Schumann's "Kreisleriana").

His looks, his words, his gestures and behaviour corresponded perfectly to the picture my imagination had formed of the author of such a fantastic Symphony. So I recognized Mahler — then first conductor of the Hamburg Opera — and I felt I finally had met genius alive: one of the great masters who until then had spoken to me only by their works had entered my life in person.

In a minute my shyness disappeared before the very friendly way he addressed me and talked to me. The rather inaccessible, vehement, unpredictable man showed from the beginning only kindness and benevolence to me. He took interest in my talent, he introduced me gradually into his creative realm. I could take part in the glowing spiritual life of this great Faustian nature that was so eager to embrace whatever man had thought and felt, and so began a friendship between the great master and the young musician that lasted until Mahler's death in 1911.

The majority of the people who came in touch with him felt embarrassed in his strong and imposing presence, despite the kindness which belonged to the basic structural features of his being. The abrupt changes in his moods did not help to make them feel more comfortable. He was subject to inner disturbances which suddenly interrupted his



tranquillity of mind and his talk. An expression of suffering which appeared on his face was so impressive that silence spread over the whole room.

These drastic changes from serenity to gloom and the vehemence of his temperament had often an intimidating effect, even on persons near to him. The reason for these strange moods was that the undercurrent of creative activity, with its haunting visions and thoughts, was stronger within him than his participation in the actual happenings of the moment and further, that his character combined contrasts of friendliness and severity, naïveté and wisdom, melancholy and humour, and so one always had to expect from him the unexpected.

In later years, of course, the vehemence diminished and his mood was often as described in his song "*Ich bin der Welt abhanden gekommen*" ("I am lost by the world"). Born romanticist and loving son of nature, he lived under the spell of her mysteries and more and more his life was dominated by one longing: he sought God. From his Second Symphony every work was an expression of his hopes, doubts, despair, visions, longing. But the First Symphony is not yet dictated by such feelings. In that confession of an exuberant youthful heart speaks the romanticist.

The first movement originally was named "spring and no end," gay as the second with its Austrian-Moravian dance-motives. Between the second and third movements we have to imagine the shock of a tragic event, from which originates that spectral-grotesque funeral march, a unique sound of despair, the deep hopeless night which is made still darker by the lightnings of irony and scorn.

Then he unleashes the tempest of the Finale, a wild eruption, a life-and-death-struggle leading to a triumphant conclusion. And I am sure that this final triumph after a long struggle will prove symbolic for the fate of Gustav Mahler's work in its totality.

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## SYMPHONY NO. 1 IN D MAJOR

By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 7,\* 1860; died in Vienna, May 18, 1911

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Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889. It was performed in Hamburg in the autumn of 1892, and through the efforts of Richard Strauss at Weimar, in June, 1894. The symphony was heard in Berlin as part of a Mahler program, March, 1896.

The first performance in the United States was at a concert of the Philharmonic Society of New York, December 16, 1909, Mahler conducting.

The orchestration requires 4 flutes (with 2 piccolos), 4 oboes, English horn, 3 clarinets, 2 clarinets in E-flat, bass clarinet, 3 bassoons, contra-bassoon, 7 horns,

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\* The date of Mahler's birth, formerly in question, has been established by Nicolas Slonimsky from the birth certificate (Baker's Biographical Dictionary of Music).

4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, harp, and strings.

The symphony was published in 1898. The printed score showed considerable revision, and the entire omission of a second movement, "A Chapter of Flowers."

WHEN Mahler sketched out the vast proportions of his First Symphony, he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past — her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to him in Leipzig in 1884. Mahler probably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The "*Lieder eines fahrenden Gesellen*" ("The Songs of a Journeyman," voice and orchestra) were also written about this time, and one of them found its way into the symphony.

His duties as conductor were far from inspiring. Where his heart lay is indicated by a pilgrimage to Bayreuth, where he was deeply moved by the disclosure of "Parsifal," and another to Wunsiedel, to sense the landscape of Jean Paul Richter. Having become a conductor of outstanding fame through engagements at Leipzig and at Prague, Mahler became Director of the Royal Opera at Pesth in 1888, and in 1889 had the opportunity to perform his symphony at a Philharmonic concert (November 20), before a public which had come to admire and respect his abilities in the highest degree. It must be reported that, with every good will towards their conductor, the Hungarian audience found the symphony perplexing.

It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']



2. A Chapter of Flowers. [This movement, an *andante*, was omitted altogether after the Weimar performance.]
3. Full sail! (Scherzo.)

PART II. *Commedia umana*.

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called 'The Hunter's Funeral Procession.'] The following remarks may serve as an explanation, *if necessary*. The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by
5. *Dall' Inferno al Paradiso (allegro furioso)*, the sudden outbreak of a profoundly wounded heart."

Mahler, composing, no doubt, in a spirit of romantic fantasy, probably wrote down such word images as occurred to him, in something of the free and ranging mood of Jean Paul, who, describing the intoxicating idealism and godlike virtue of his hero, could catch up a listener sufficiently attuned into a sympathetic transport. It was a state of mind in which Jean Paul, a Callot engraving, and a naïve French canon could merge into a single musical episode without inconsistency. Mahler had cause to learn that the general understanding was not so fancy free and pliable. There are those who must have the full story, if there is any hint of one. If there is a funeral march they demand the full particulars — and ask, "Who is being buried?"

Bruno Walter, a Mahler apostle early and late, thus describes the First Symphony in his sympathetic book on Gustav Mahler\*:

"I should like to call the *First Symphony* Mahler's *Werther*. In it he finds artistic relief from a heart-rending experience. He does not illustrate in sound that which he had experienced — that would be 'program music.' But the mood of his soul, engendered by memory and present feeling, produces themes and influences the general direction of their development without, however, introducing itself forcibly into the musical issue. In that manner, a compact composition is born which, at the same time, is an avowal of the soul. It is not my intention to speak individually of the separate parts of the symphony.

"The brilliant first movement, with its youthful fervor, and the vigorous scherzo, with the charming trio, need no explanatory words and, in fact, could not be benefited by them in view of their musical abundance.

"The third movement, however, was, at the time, a new sound in

\* *Gustav Mahler*, by Bruno Walter, translated by James Galston. Greystone Press, N.Y., 1941.

music and its importance justifies a discussion. In the *Funeral March in the Manner of Callot* and the following finale the spiritual reaction to a tragic occurrence is transformed into music. In it the young composer relieves himself of his experience. In the vehemence of his emotions, Mahler was not conscious of his daring in expressing gloomily brooding despair and biting pain by this spectrally prowling canon, or by that music full of brazen derision and shrill laughter. The composition bears the imprint of ingenious inspiration, novelty, and unreserved veracity, and we need not be surprised at the fact that the first performance caused a great deal of perplexed wonderment. In the fourth movement, the raging vehemence of Mahler's nature breaks forth and, with relentless force, gains a triumphant victory over life.

. .

"Approximately in December, 1909 — that is, in the last year but one of his life — Mahler wrote me from America after a performance of the *First*: '. . . On the other hand, I was quite satisfied with this youthful sketch. How strangely I am affected by these works whenever I conduct them! A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures! Things like the funeral March, and the bursting of the storm which follows it, seem to me a flaming indictment of the Creator. . . .'

"This shows how the elemental power of expression of this music was able deeply to affect the composer after an interval of a number of years during which he had not heard it. The symphony has the typically unique power which the youthful work of a genius is able to exert by means of its superabundance of emotions, by the unconditional and unconscious courage to use new ways of expression, and by the wealth of invention. It is alive with musical ideas and with the pulse-beat of fervent passion."

. .

"Here is art," wrote Paul Stefan of the First Symphony in his "Gustav Mahler," "understandable in images, but still, at least in intention, severely symphonic. A 'program' is unnecessary. Apart from the digressions of the last movement, the work is not more difficult for hearers than for players, and one which stimulates a genuine interest in Mahler. It arouses a desire to become acquainted with his other works.

"How beautiful the introduction is, suggesting the melancholy of the Moravian plains over a long-sustained A, down to which the minor theme in oboe and bassoon dreamily sinks! Thereupon the upstriving fanfare of the clarinets; the fourth becomes a cuckoo-call in the wood wind, a lovely song in the horns; then, still over the



pedal A, a gradual rolling movement, first in the divided 'celli and basses, like the reawakening of the earth after a clear summer's night. The tempo quickens, the cuckoo's call becomes the first notes of the first *Lied eines fahrenden Gesellen*: 'Ging heut' morgen über's Feld' ('O'er the fields I went at morn'). The whole melody, here in symphonic breath, is sung softly by the strings, turns into the dominant, mounts in speed and strength, sinks back *pianissimo*, and is repeated. An actual repeat-sign; save in the scherzo-form, there is only one other example of this in Mahler, in the Sixth Symphony. A kind of development-section follows, but it really rather confirms the theme. The leap of the fourth now becomes a fifth, developed melodically through major and minor; the 'awakening' is repeated, the harp taking the tune; once again D major over the pedal A. A new tune in the horns; modulation, livelier play of the motives, with many an unrelated succession of ideas. Suddenly, in the wood wind, a theme of the last movement, immediately followed by a Brucknerish climax, on whose summit is heard the introductory fanfare, then abruptly the horn-theme and the fourths of the commencement. Then comes a kind of *reprise*, altered as Mahler nearly always does in later works (preferably shortened, not recommencing with the beginning!). Merrier still, ever livelier until the end; always in the principal key. The *Lied eines fahrenden Gesellen* fixes the entire character; no secondary theme, scarcely a development. But the music, dewy fresh, strikes the goggles from the nose of the peering critic. There follows a merry, dancing scherzo, an Austrian *Ländler* like those of Bruckner and Schubert, exquisitely harmonized and scored. A horn leads into the oldentime Trio. The *fahrender Gesell* has discovered a hidden village where people are happy as of yore. But precisely this merry-making recalls his own sad flight from love. After a long pause begins the third part with the rugged canon 'Frère Jacques.\*' Muted drums beat out the 'fourth'; it sounds like the rhythm of a grotesque funeral à la Callot. A muted double-bass begins, a bassoon and 'cello follow, then bass tuba and a deep clarinet. An oboe bleats and squeaks thereto in the upper register. Four flutes with the canon drag the orchestra along with them; the shrill E-flat clarinet quacks; over a quiet counterpoint in the trumpets the oboes are tootling a vulgar street-song; two E-flat clarinets, with bassoon and flutes, parodistically pipe wretched stuff, accompanied by an *m-ta*, in the percussion (cymbals attached to the big drum, so as to sound thoroughly vulgar) and in the strings (scratched with the sticks).

\* French nursery songs have apparently formed no part of the erudition of the German musical scholars. Ludwig Scheidermair, in his analysis (1902), seems to regard the theme as original with Mahler, remarking that it "suggests Mozart." Locating the theme, commentators have failed to remark on the grotesque character Mahler has given the bright tune by casting it in the minor mode, and introducing it in the double-bass, at a solemn pace.

# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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The remaining concerts in the Wednesday evening series in Carnegie Hall will be as follows:

February 17 CHARLES MUNCH, *Conductor*  
RUGGIERO RICCI, *Violin*

March 23 CHARLES MUNCH, *Conductor*

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The remaining concerts in the Saturday afternoon series will be as follows:

February 20 CHARLES MUNCH, *Conductor*  
GREGOR PIATIGORSKY, *Cello*

March 26 CHARLES MUNCH, *Conductor*  
GARY GRAFFMAN, *Piano*

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C A R N E G I E H A L L

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N E W Y O R K

## ANNOUNCEMENT

Pending the completion of the new Auditorium at Lincoln Center, the Boston Symphony Orchestra will give the usual series of five Wednesday Evening and five Saturday Afternoon Concerts through next season (1960-61) in the Assembly Hall of Hunter College.



SEVENTY-FOURTH SEASON IN NEW YORK

*Third Afternoon Concert*

SATURDAY, JANUARY 23, at 2:30 o'clock

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ProgramWILLIAM STEINBERG, *Guest Conductor*

SCHUBERT.....\*Symphony No. 2, in B-flat major

- I. Largo; Allegro vivace
- II. Andante
- III. Minuetto: Allegro vivace
- IV. Presto vivace

WAGNER.....Overture to "Tannhäuser"

## INTERMISSION

BARBER.....Souvenirs, Ballet Suite, *Op. 28*

- I. Tempo di walzer
- II. Schottische
- III. Pas de deux
- IV. Two-step
- V. Hesitation-Tango
- VI. Galop

STRAVINSKY.....Suite from the Ballet, "L'Oiseau de feu"

Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird  
 Dance of the Princesses  
 Infernal Dance of all the Subjects of Kastchei  
 Berceuse  
 Finale

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 58th Street Branch, the New York Public Library.

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\*RCA VICTOR RECORDS

## SYMPHONY NO. 2 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;  
died in Vienna, November 19, 1828

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Schubert wrote his Second Symphony between December, 1814, and March, 1815. Records do not reveal a public performance before it was played from the manuscript at the Crystal Palace Concerts in London on October 20, 1877 (a newspaper then stated that it was being "produced probably for the very first time since its birth"). The Symphony was performed in New York by the Philharmonic-Symphony Society under the direction of John Barbirolli, on November 22, 1936.

The manuscript was published in 1884. The orchestration requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

WHEN this Symphony was performed by the New York Philharmonic-Symphony Society in 1936, Lawrence Gilman, conjecturing that this was probably the first performance in America, proposed a pointed question:

"Granted that the two most frequently played of Schubert's symphonies are masterpieces; that the public loves and delights to hear them; that there is always a new generation to encounter them, a new crop of concert-goers to whom they are a novel experience; granting all this, the question persists: Why need the other symphonies of Schubert — those that show revealingly the progress and ripening of his art, that are in themselves full of delightful and surprising things — why need they be left unplayed, gathering unmerited dust on the shelves of orchestral librarians?"

Boston is unfortunately not exempt from this reproach. The performance of Schubert's Second Symphony in 1944 was very likely the first in this city.\* There have been reassuring, if belated, answers to the above question in performances of this symphony by other orchestras. The definitive answer, of course, lies in the music itself and what it may contain of youthful charm and traits prophetic of the two later and better-known symphonies of Schubert, the "Unfinished" and the great C major.

The introductory Largo opens with broad chords, gradually subsiding to pianissimo. The vivace discloses the principal subject which is to dominate the movement without cessation — a smooth-running figure in the violins which gives the whole its brilliant quality, its marked string accentuation. The movement is swift, adroit, extended in sheer exuberant resource. The Andante (in E-flat) is more docile, making no attempt to unseat the accepted ways of a century past. The

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\* Nor has the Boston Symphony Orchestra performed Schubert's First Symphony. His Third has been performed once under Igor Markevitch (February 22-23, 1957). The Fourth has been performed once since 1928—by Charles Munch, April 27-28, 1951. The Sixth was last heard under Gericke in 1886.



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theme could be called Haydnesque, naïve. There are five variations and a Coda. The Minuet (in C minor) shows renewed vigor, with a contrasting quiet trio in the major, where the oboe has the melody and the clarinet takes it in imitation. The finale, a true presto vivace, rides its full course on a reiterated rhythm, at first subdued, gathering thrust and impact. Albert Roussel once wrote of this finale, "To my mind the final presto contains the most interesting passages of the whole symphony. The first bar of the opening theme of this presto afterward gives opportunity, towards the middle of the movement, for a development of rather Beethovenian character, but original and daring and evidently contemporaneous with the writing of the '*Erlkönig*.' It is also noteworthy that the second theme of this movement, in E-flat, is repeated at the end of G minor. So we see that Schubert in his early works makes a habit of departing from classical traditions."

Roussel's reference to the "*Erlkönig*" is a reminder that the Schubert who composed this symphony, even though still at the threshold of symphonic possibilities, was no novice in other forms. By the year 1815, the year of this symphony, Schubert, aged eighteen, had composed 182 songs which have been published, and many more which have not. They include such little masterpieces as "*Gretchen am Spinnrade*" (October 19, 1814), and, in 1815, "*Der Erlkönig*," "*Heidenröslein*," "*Rastlose Liebe*," "*Sehnsucht*," "*An die Frühling*," "*Wanderers Nachtlied*." He was already very definitely a matured artist—to quote Gilman, "a lyric and musico-dramatic genius, by the grace of God." Schubert wrote his first six symphonies between 1813 and 1818, the "Unfinished" in 1822, and the great C major in 1828.\* That the first six were closer to eighteenth-century symphonic patterns than the two famous posthumous ones, less free in their scope, cannot with any certainty be laid to limitations in the composer's imagination or skill at the time, which he demonstrated by a vast quantity of music in all forms. It should rather be laid to the very limited orchestras which were on hand to perform them.

Sometimes Schubert composed purely for his own pleasure, without prospect of performance, sometimes for specific performance by players strictly amateur. Their limitations did not necessarily clip his wings. He could accommodate an occasion with a trivial march or galop, illuminate another with a chamber work of the purest beauty. The first of the symphonies, and probably the second, were written for the very amateurish student orchestra of the *Konvikt*, the state-subsidized

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\* The First (in D major) was written in 1813, the Second (in B-flat) and Third (in D major) in 1815, the Fourth, "Tragic" (in C minor), in 1816, the Fifth (in B-flat, without trumpets and drums) in 1816, and the Sixth (in C major) in 1818.

There was also, between the last two, the E major Symphony, which, left in sketch form, has been filled out and performed. The so-called "Gastein" symphony of 1825 remains apocryphal, and according to recent conjecture may have been an early sketch for the great C major.



school which Schubert attended as a choir boy of the Imperial *Kapell*. He had left the school when he wrote these symphonies, but he still played viola in the evening "practice" concerts at the *Konvikt*. It was about this time that the "Society of Amateurs" (*Dilettanten Gesellschaft*) began to grow from a small gathering of friends into an assemblage which could call itself an orchestra. It was a typical product of home music-making in Biedermeyer Vienna and sprang from the quartet parties at the Schubert house, where Schubert's father played the violoncello, his brothers the violins, while Franz sat in as viola and provided quartets where needed. Musical friends added their talents; a double quartet led them to attempt small symphonies, slightly edited. Wind players were no doubt found, as the orchestration of these early symphonies of Schubert would suggest. Indeed, the orchestra expanded until the meetings had to be transferred to the larger rooms of a more prosperous friend. At length, in 1818, it required, to hold them all, the new house "*Am Gundelhof*" in Schottenhof, purchased by the retired player Otto Hatwig. Their programs were ambitious, their playing no doubt spotty. Symphonies of Mozart and Haydn and the first two of Beethoven were tried out, not to speak of various contemporaries now forgotten. Schubert, ready to oblige at all times, wrote his two Overtures in the Italian Style for them and as many symphonies, probably, as they could get around to playing. This zealous musical activity, carried on privately for the enjoyment of the performers — an audience being quite inessential — was typical of the general appetite for music which abundantly surrounded Schubert and stimulated his musical growth. He sang in the Emperor's choir, he played leading violin in the *Konvikt* orchestra and kept up that connection after leaving. He was ready, as pianist, for any occasion, would take over the organ if need be, or take the viola in a case of shortage. He wrote cantatas which promptly found groups to perform them; masses and ritual music when his parish church at Lichtenthal had use for them, which was often. Poets were plentiful as buttercups in that florid era. Schubert made fast friends among them and was so provided with verses, which he set forthwith to music, together with the poetry of accepted fame. Small and great, every poem he could lay his hands on was at once transformed into music. Long ones became cantatas, interminable ballads became interminable scores. Notes went upon paper unceasingly in those years. The supply of paper might give out — his purse was always light — but the source of melody never. Any text would do. As Schumann once said, he could have set a "placard" to music. As in Mozart's case, Schubert could be inspired by a worthy text or he could lift a mediocre one to his own plane.

When he would appear with a new group of songs under his arm, there was likely to be a singer at hand to try them out. If not, he would

sing them himself. In the year 1815 he wrote several operas entire, without any immediate hope of performance. Meanwhile he submitted compositions to his teacher Salieri, the respected royal *Kapellmeister*, chafing at his imposed Italianisms and loving him still. In addition to all this, since it brought him no cash whatever, he taught the elementary grade in his father's school. This was a heavy and tiresome task, for although most of the Schuberts subsisted by teaching, Franz never took kindly to the traditional profession of his family. How he managed between classes and the correction of scrawled exercises to compose such a vast quantity of quartet, piano, choral, orchestral, operatic music, and above all songs by the hundreds, was the subject of perpetual astonishment by his friends about him.

None of this music brought him at this time a single penny in return. There was as yet no remote thought of publication. He was quite careless of his manuscripts once they had been tried out. Some of his friends were astute enough to make copies and keep them. Others saved original manuscripts, and it was by their care that the bulk of his music, for many years almost totally disregarded, was saved and survived in publication. Sir George Grove, whose crusading enthusiasm keeps him, these many years later, a foremost Schubertian, wrote: "The spectacle of so insatiable a desire to produce has never before been seen; of a genius thrown naked into the world and compelled to explore for himself all paths and channels in order to discover by exhaustion which was best — and then to die."

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## OVERTURE TO "*TANNHÄUSER*"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

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Wagner composed the Overture to "*Tannhäuser und der Sängerkrieg auf Wartburg*," Romantic Opera in three acts," in the spring of 1845. The Opera had its first production in Dresden on October 19 of that year under Wagner's direction. The Overture was first heard separately as a concert piece when Mendelssohn conducted it from the manuscript February 12, 1846, at a Pension Fund Concert by the *Gewandhaus* Orchestra in Leipzig.

The Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, tambourine and strings.

WHEN Wagner was rehearsing the Orchestra at Zürich for a performance of the Overture, he wrote at the request of the players a descriptive program which was published in the *Neue Zeitschrift* of January 14, 1853.



"At first the orchestra leads us into the Pilgrims' Chant; it comes nearer, swells into a mighty outpouring of sound and at last fades away. — Evening dusk: last echoes of the song. As night falls we behold magic shapes: a rosy mist arises, joyous outcries assail us; the motions of a voluptuous dance take shape. These are the seductive spells of the 'Venusberg,' which appear in the night to those who are susceptible to their charm. . . . Drawn by these enticements, we discern the shapely form of a man — Tannhäuser, the Singer of Love. He addresses the voluptuous revelers with a love song of his own, and they respond wildly as the luminous mist envelops him. . . . Venus herself appears. The blood in his veins is enflamed with desire. . . . But the Pilgrims' Chant is heard again, and gradually intrudes upon the scene as the shadows are gradually subdued by the coming of day. . . . At length the sun rises in splendor, and the Pilgrims' Chant reaches the power of a joyous proclamation. Salvation is won for all that lives and moves upon the world. The strains of the Venusberg itself are redeemed from the curse of impiety. In the chorus of redemption, the two elements, the soul and the senses, God and Nature, are reunited by the atoning kiss of holy Love."

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## ENTR'ACTE

### APROPOS "LE SACRE DU PRINTEMPS"

By IGOR STRAVINSKY

(Quoted from the *Saturday Review*, December 26, 1959)

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THE idea of "Le Sacre du Printemps" came to me while I was still composing "The Firebird." I had dreamed a scene of pagan ritual in which a chosen sacrificial virgin dances herself to death. This vision was not accompanied by concrete musical ideas, however, and as I was soon impregnated with another and purely musical conception that began quickly to develop into, as I thought, a *Konzertstück* for piano and orchestra, the latter piece was the one I started to compose. I had already told Diaghilev about "Le Sacre" before a visit of his to me in Lausanne at the end of September 1910, but he did not know about "Petroushka" — which is what I called the *Konzertstück*, thinking the style of the piano part suggested the Russian puppet. Though Diaghilev may have been disappointed not to hear music for "pagan rites," in his delight with "Petroushka," which he encouraged me to develop into a ballet before undertaking "Le Sacre du Printemps," he did not show it.

I first became conscious of thematic ideas for "Le Sacre" in the summer of 1911. ("Petroushka" had been performed in June, 1911, in Oustiloug, our summer home in Volhynia.) The themes were those of "Les Augures Printanières," the first dance I was to compose. Reaching

Switzerland in the fall, I rented a house in Clarens for my family and began to work. The entire "Sacre du Printemps" was written in a tiny room of this house, an eight-feet-by-eight closet, rather, whose only furniture was a small upright piano which I kept muted, a table, and two chairs. I began with the "Augures Printanières," as I said, and composed from there to the end of the first part; the Prelude was written afterward. The dances of the second part were composed in the order in which they now appear, and composed very quickly, too, until the "Danse Sacrale," which I could play but did not, at first, know how to write. The composition of "Le Sacre" was completed by the beginning of 1912 and the instrumentation — a mechanical job, largely, since I always compose the instrumentation when I compose the music — took me four more months in the late spring.

I had pushed myself to finish "Le Sacre," as I wanted Diaghilev to produce it in the 1912 season. At the end of January I went to Berlin, where the Ballet then was, to discuss the performance with him. I found him in a state of upset about Nijinsky's health. He would talk about Nijinsky by the hour, but all he ever said about "Le Sacre" was that he could not mount it in 1912. He saw my disappointment and tried to console me by inviting me to accompany the Ballet to Budapest, London, and Venice, its next stops. I did journey with him to those cities — all three were new to me then, and all three I have loved ever since — but the real reason I accepted the postponement of "Le Sacre" so easily was that I was already beginning to think about "Les Noces." Incidentally, at this Berlin meeting Diaghilev encouraged me to use a huge orchestra for "Le Sacre," promising that the size of our orchestra would be greatly increased in the following season. I am not sure my orchestra would have been as large otherwise.

That the first performance of "Le Sacre du Printemps" was attended by a scandal must be known to everybody. I was unprepared for the explosion myself. The reactions of the musicians who came to the orchestra rehearsals betrayed no intimation of it. (Debussy, who might well have been upset by "Le Sacre," was, in fact, much more upset by the success of it a year later.) Nor did the stage spectacle seem likely to precipitate a riot. The dancers had been rehearsing for months; they knew what they were doing, at least, even though what they were doing often had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me, "and we will see where we come out." He could not understand that though we might at some point "come out" together, this did not mean we had been together on the way. The dancers followed Nijinsky's count, too, rather than the musical count; he spoke Russian of course, and as Russian numbers above ten are polysyllabic — eighteen, for example, is *vosemnadsat* — in the fast tempo movements neither he nor they could keep up.



At the performance, mild protests against the music could be heard from the beginning. Then, when the curtain opened on a group of knock-kneed and long-braided Lolitas jumping up and down ("Danses des Adolescents"), the storm broke. Cries of "*ta gueule*" came from behind me. I left the hall in a rage. (I was sitting on the right near the orchestra, and I remember slamming the door.) I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not yet heard it wanted to protest in advance. I arrived backstage in a fury. There I saw Diaghilev switching the house lights on and off in the hope that this might quiet the hall. For the rest of the performance I stood in the wings behind Nijinsky and holding the tails of his *frac*, while he stood on a chair shouting numbers to the dancers, like a coxswain.

I remember with more pleasure the first concert performance of "Le Sacre" the following year, a triumph such as few composers can have known the like of. Whether the acclaim of the young people who filled the Casino de Paris was more than a mere reversal of the verdict of bad manners a year before is not for me to say, but it seemed to me much more. (Incidentally, Saint-Saëns, a sharp little man — I had a good view of him — was present at *this* performance; I do not know who invented the story that he was present at, but soon walked out of, the première.) Monteux again conducted, and the musical realization was ideal. He had been doubtful about programming "Le Sacre," in view of the original scandal, but he had had a great success with a concert performance of "Petroushka," and was proud of his prestige with avant-garde musicians; I argued that "Le Sacre" was more symphonic, more of a concert piece, than "Petroushka." Let me say here that Monteux never cheapened "Le Sacre," or looked for his own glory in it, and he was always scrupulously faithful to the music. At the end of the "Danse Sacrée" the entire audience stood up and cheered. I came on stage and hugged Monteux, who was a river of perspiration — it was the saltiest hug of my life. A crowd swept backstage. I was hoisted to anonymous shoulders, carried out into the street this way, and up to the Place de la Trinité. A policeman pushed his way to my side, in an effort to protect me. It was this policeman Diaghilev later fixed upon in his accounts of the story: "Our little Igor now needs police escorts out of his concerts, like a prize fighter." (Diaghilev was verdantly envious of any success of mine outside of his Ballet.)

I have seen only one stage version of "Le Sacre" since 1913, and that was Diaghilev's 1921 revival. Music and dancing were better coordinated this time than in 1913 — they could hardly have been otherwise — but the choreography (by Massine) was still too gymnastic and Dalcrozian to please me. I decided then that I prefer "Le Sacre" as a concert piece.

I conducted "Le Sacre" myself for the first time in 1928, in a recording by English Columbia. My concert début with it came the following year, in Amsterdam, with the Concertgebouw, and thereafter I conducted it frequently throughout Europe. One of the most memorable (to me) performances of these years was in the Salle Pleyel, an official occasion, with official speeches to me pronounced by the President of the Republic, M. Poincaré, and by his First Minister, M. Herriot. I have conducted "Le Sacre" only once in the United States, however, and that was twenty years ago, in April, 1940. [It is programmed for the concert of January 3, 1960, in Carnegie Hall.]

In 1937 or 1938 I received a request from the Disney office in America for permission to use "Le Sacre" in a cartoon film. The request was accompanied by a gentle warning that if permission were withheld the music would be used anyway ("Le Sacre," being "Russian," was not copyrighted in the United States), but as the owners of the film wished to show it abroad (i.e., in Berne Copyright countries) they offered me \$5,000, a sum I was obliged to accept (though, in fact, the "percentages" of a dozen crapulous intermediaries reduced it to \$1,200). I saw the film with George Balanchine in a Hollywood studio at Christmas time, 1939. I remember someone offering me a score, and, when I said I had my own, the someone saying "But it is all changed." It was indeed. The order of the pieces had been shuffled and the most difficult of them eliminated — though this didn't help the musical performance, which was execrable. I will say nothing about the visual complement (for I do not wish to criticize an unresisting imbecility), but the musical point of view of the film involved a dangerous misunderstanding.

I have twice revised portions of "Le Sacre," first in 1921 for the Diaghilev performances, and again in 1943 (the "Danse Sacrale" only) for a performance (unrealized) by the Boston Symphony Orchestra. The differences between these revisions have been much discussed, though I think they are not well known or even often perceived. In at least two of the dances the bar lengths were longer in the 1913 original. At that time I tried to bar according to the phrasing, but my 1921 experience had led me to prefer smaller divisions (a comparison of the "Evocation des Ancêtres" in the two versions, although I think I possess the only copy of the original, should show the principle of subdivision applied in the later one). The smaller bars did prove more manageable for the conductor and clearer for the orchestra. I also felt that they clarified the scansion of the music. (I was thinking about a similar question yesterday while reading a quatrain from one of the "Sonnets to Orpheus"; did the poet write the lines at this length or, as I think, did he cut them in half?) My main purpose in revising the "Danse Sacrale" was to facilitate performance by means of an easier-to-read unit of beat. But the instrumentation has been changed, too — improved,



I think — in many ways. For example, the music of the second group of four horns has been considerably amended in the later version; I was never satisfied with the horn parts. The muted horn note following the five-note trombone solo has been given to the much stronger bass trumpet in this version, too, and the string parts have been to a great extent rewritten. Amateurs of the older versions have been disturbed by the fact that the last chord has been changed. I was never content with this chord, however; it was a noise before and is now an aggregation of distinct pitches. But I would go on revising my music forever, were I not too busy composing more of it, and I am still not content with everything in "Le Sacre." (The first violin part in the "Cortège du Sage," for example, is badly over-balanced.)

I was guided by no system whatever in "Le Sacre du Printemps." When I think of the music of the other composers of that time who interest me — Berg's music, which is synthetic (in the best sense), and Webern's, which is analytic — how much more *theoretical* it seems than "Le Sacre." And these composers belonged to and were supported by a great tradition. Very little immediate tradition lies behind "Le Sacre du Printemps," however, and no theory. I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which "Le Sacre" passed.

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## SOUVENIRS, BALLET SUITE, *Op.* 28

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

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Composed in 1952, this Suite had its first performance in concert form by the Chicago Orchestra under Fritz Reiner, November 12, 1953.

The orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, snare drum, bass drum, cymbals, triangle, harp, and strings.

SAMUEL BARBER wrote to his publisher, H. W. Heinsheimer, of G. Schirmer and Company, the following description of his *Souvenirs*: "In 1952, I was writing some duets for one piano, to play with a friend, and Lincoln Kirstein suggested that I orchestrate them for a ballet. Commissioned by the Ballet Society, and not yet performed, the Suite consists of a Waltz, Schottisch, Pas de Deux, Two-Step, Hesitation, Tango and Galop. One might imagine a *divertissement* in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914; epoch of the first Tangos; *Souvenirs* remembered with affection, not in irony, or with the tongue in the cheek, but in amused tenderness."

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## SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu*, a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

In the present performances Mr. Steinberg will use the revision made by the composer in 1919, which has a more modest orchestration. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. The orchestration of the version here performed calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, pianoforte, harp, and strings.

FOKINE's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

. . .

How two Russian geniuses met and collaborated to their mutual glory in *The Fire-Bird* is interestingly told by Romola Nijinsky, in her life of her husband,\* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

\* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).



Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called '*Feu d'artifice*.' Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoevsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden



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apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

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## PROGRAM BULLETINS FOR OUR RADIO LISTENERS

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The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959-1960 is \$3.00. Address the Program Office, Symphony Hall.



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The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

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WGBH-FM	89.7 mc	Boston
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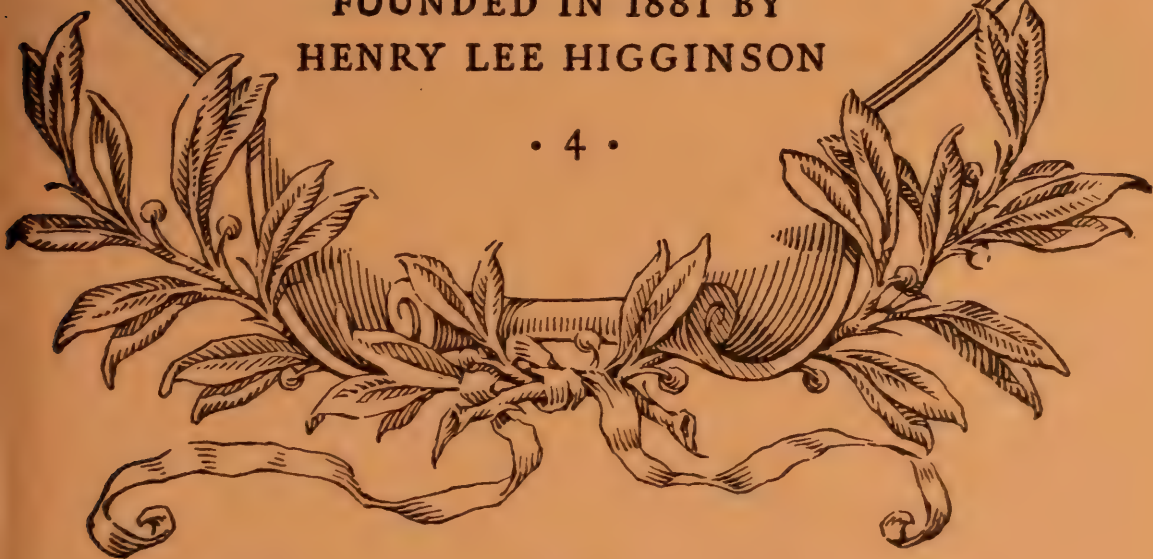




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1959-1960

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(Seventy-ninth Season, 1959-1960)

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RICHARD BURGIN, *Associate Conductor*

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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*with historical and descriptive notes by*

JOHN N. BURK

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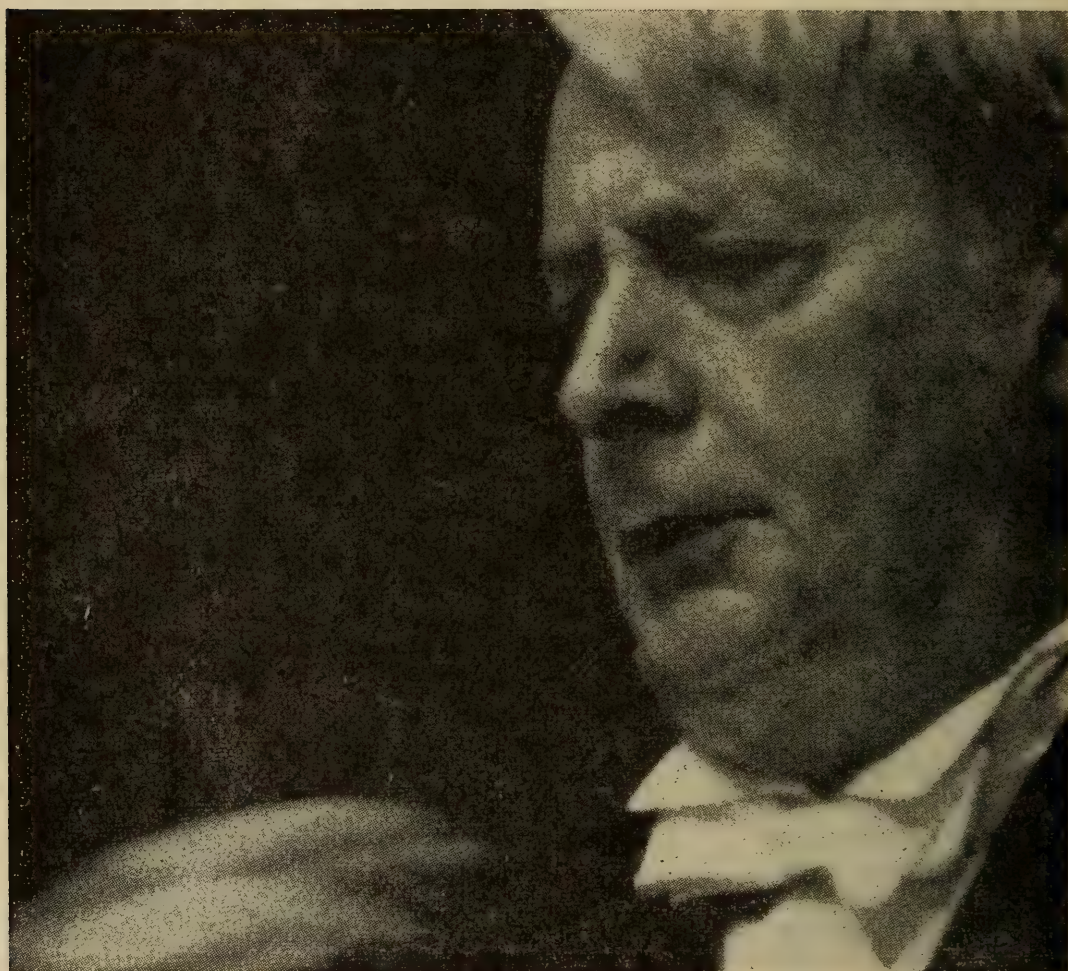
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KIRCHNER.....Toccatà for Strings, Solo Winds and Percussion  
(Conducted by the composer)

SIBELIUS.....Concerto for Violin and Orchestra, in D minor, *Op.* 47

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro ma non tanto

## INTERMISSION

BEETHOVEN.....\*Symphony No. 5, in C minor, *Op.* 67

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. { Allegro

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Music of these programs is available at the Music Library,  
58th Street Branch, the New York Public Library.

# TOCCATA FOR STRINGS, SOLO WINDS AND PERCUSSION

By LEON KIRCHNER

Born in Brooklyn, New York, January 24, 1919

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Composed in December, 1955, Kirchner's Toccata was first performed by the San Francisco Symphony Orchestra on February 16, 1956.

The Toccata calls for a string orchestra with the following solo wind instruments: oboe, clarinet, bassoon, horn, trumpet, trombone, and the following percussion: side drum, tenor drum, bass drum, celesta, xylophone, tambourine, tam-tam and cymbal.

This work is eligible for the American International Music Fund recording project.

WHEN his Toccata was performed in San Francisco, Mr. Kirchner provided the following statement about his score: "The word *Toccata* traditionally refers to a keyboard composition in so-called 'free' idiomatic keyboard style. Chords, scale-like passages, contrasting tempi in quickly changing scenes characterize this form. An early precedent was established (c. 1600) in which the structural elements of the keyboard toccata were utilized in pieces for brass. The orchestral medium also offers ample opportunity for the presentation of these characteristics, and composers have often availed themselves of it.

"The Toccata for Strings, Solo Winds and Percussion is a comparatively short, one-movement work divided into four sections. The first section is an exposition, the second a development; a slow movement which follows is based on the theme stated by the wind instruments at the outset of the work. The fourth section provides a recapitulation and coda."

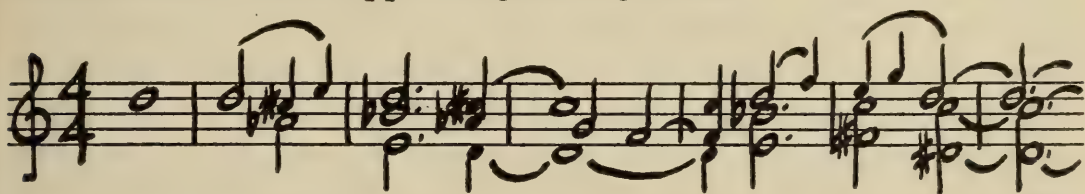
The following description of this piece was contributed by Alexander L. Ringer in the *Musical Quarterly* for April, 1956:

"The Toccata is also another instance of Kirchner's personal style which miraculously blends ingredients usually considered irreconcilable because they hail from both Schönberg and Stravinsky. On the whole, though, perhaps owing to the nature of the original request, the considerable feeling of tonality that pervades large portions of the piece and the general metrical simplicity have little precedent in his total *œuvre*. Kirchner likes to refer to Schönberg and Sessions as the men who most decisively influenced his musical orientation. The Toccata suggests that Beethoven may well be the man to complete the triad of mentors. Not only is the total effect of this relatively short composition direct and 'big' in the manner of the third *Leonore* Overture; more specifically, one is reminded of Beethoven by the imaginative treatment of melodic and rhythmic germ-cells including the proverbial 'victory' motif, no less than by the astonishing ideas springing from apparently quite insignificant, at any rate not very distinguished, thematic material.

"The principal melodic idea is stated by the wood-winds at the very



outset. Its motivic essence consists of the note D followed by a motion from the lower to the upper neighboring tone.



After an eerie sound produced by string harmonics with celesta support, the strings briefly elaborate the initial material, whereupon an *accelerando* leads to the exposition of the basic rhythmic patterns. Dotted rhythm appears under various guises. Furthermore, characteristic offbeat accents, well known from other Kirchner pieces, impose themselves with increasing vigor. Eventually, part of this rhythmic equipment is combined with a chord that is to assume some coloristic significance later on. An emphatic gesture by the low strings in unison, topped off by a delicate celesta chord and a rhythmic reminiscence on the snare drum, concludes the exposition.

"The development begins *andante* with an expressive trio of oboe, clarinet, and solo violin. Gradually the strings resume their rhythmic percussive function and the *accelerando* gets the rhythmic workout into full swing. The slower second half of the development, on the other hand, makes greater use of the initial melodic material. Again an *accelerando* — agogic fluctuations are an integral part of Kirchner's formal approach — leads to the varied recapitulation, which reverses the order of the exposition. As a result the motion is slowed down only shortly before the end, and the initial wood-wind idea now assumes the additional task of preparing the concise and rapid coda."

• •

Leon Kirchner's *Sonata Concertante* for Piano and Violin, composed in 1952, was performed at a concert of chamber music in the Berkshire Festival on July 29 last, when Alexander Schneider was the violinist and the composer the pianist. He joined Aaron Copland and Lukas Foss in the Composition Department of the Berkshire Music Center. The present *Toccata* was performed by the school orchestra.

Leon Kirchner, born in Brooklyn (which was incidentally the birthplace of Aaron Copland and Roger Sessions), went with his family to California when he was nine years old and has lived in that State for the greater part of his life. He studied theory with Albert Elkus and Edward Strickland at the University of California in Berkeley, also taking lessons from Ernest Bloch. In 1942 he studied with Roger Sessions in New York. After serving with the armed forces, he returned to take his degree at the University of California, where he subsequently taught. He has been Associate Professor at the University of

Southern California and is now Professor at Mills College in Oakland.

His works, in addition to the *Toccata* and the *Sonata Concertante* mentioned above, include *Letter* and *The Times are Nightfall*, for soprano and piano (1943); *Dawn*, for chorus and organ (1946); *Duo* for violin and piano (1947); *Piano Sonata* (1948); *String Quartet* (1949); *Of Obedience* and *The Runner*, after Walt Whitman, for soprano and piano (1950); *Sinfonia* (N. Y. Philharmonic, Jan. 31, 1952); *Piano Trio* (1954); *Piano Concerto* (N. Y. Philharmonic, Feb. 23, 1956, the composer as soloist).

. . .

As long ago as October, 1949 (in the *Musical Quarterly*), Richard Franko Goldman wrote prophetically of Leon Kirchner, largely on the basis of his *Duo* for Violin and Piano and his *Piano Sonata*. "It is not necessary to urge remembrance of his name; it will be heard often enough to impress itself. It is a joy not to have to write that Kirchner is talented or promising; one can write that of at least several dozen others. Kirchner is already the real thing; he is a composer whose music can stand being heard on programs with the music of anyone writing today. . . . Few composers can proportion music of rhapsodic glow so that it does not weary by excess of tone or of length. It is his sense of proportion, perhaps more than any of his other gifts, that stamps Kirchner as a composer who commands himself and his medium absolutely. This control is apparent in the absence of padding, of vulgarisms, of passages that sound labored, of noise designed to be shocking or merely to be soothing. . . . Kirchner's music recalls Bartók, the most elusive of 20th-century composers, who cannot be imitated and who can only rarely be evoked. Kirchner's music has something of the same darkness, the same poetry, the same disquieting hiddenness; but with Kirchner, as with Bartók, this is a product of temperament and not simply of mannerism.

"The idiom is chromatic, violently dissonant, drivingly rhythmic; the design is clean, the elements succinct. There is every mark of high style, and no evidence of writing to a theory. . . . One could not name Kirchner's teachers by hearing his work, and that is the mark of the discovered individual and of the artist. . . . Kirchner profited from his studies with Schönberg not to be doctrinaire, but to think and work like a composer. . . . The *Sonata* is the work of a man of forceful, definite, and yet sensitively constituted personality; the music requires thoughtful assimilation by anyone who essays to play it, but it repays the thought and rewards study."

Quoting the above for a recording of Kirchner's *Trio* and *Sonata Concertante* under the Epic label, Klaus G. Roy wrote:

"The basic profile so perceptively drawn by Mr. Goldman has not changed in the seven years since this was written; but growth there



has surely been. What Kirchner himself has to say about the philosophy of his music-making reveals the distance, the disinterest — if not indeed the aversion — he seems to harbor for the so-called neo-classical movement, whose primary exponents (yet so vastly different) have been Stravinsky, Prokofiev, and Hindemith. Kirchner is an ardent romanticist, if such classification and labeling were ever fair; he is an expressionist of fierce conviction and personal intensity, a believer in art for art's sake: truly a disciple — though not at all an obedient pupil — of Bloch, Sessions, Schönberg, and Bartók. Yet it is strange that the man he quotes in the following statement, the 17th-century astronomer Johann Kepler, has recently inspired none other than Paul Hindemith to write an opera about him, called "The Harmony of the World." Here is the musical credo of Leon Kirchner:

"'I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight.' So Kepler greeted the harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new æsthetic engineers of music, were to greet the creative act, what wonderful, æsthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately this is not the case. It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad — worship and make a fetish of complexity, or with puerile grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiae.

"An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent."

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# CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, *Op. 47*

By JEAN SIBELIUS

Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865;

died in Järvenpää, September 20, 1957

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The violin concerto was composed in 1903, subjected to a considerable revision, and in its later form first played on October 19, 1905, by Karl Halir in Berlin, when Richard Strauss conducted; it was printed in the same year. Maud Powell was the pioneer of the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and with the Boston Symphony Orchestra under Dr. Muck, April 20, 1907. Miss Powell again played the concerto on March 9, 1912. Since then Richard Burgin has been the soloist at performances under Dr. Koussevitzky on March 1, 1929, February 28, 1930, and February 16, 1934. Jascha Heifetz was the soloist on November 23, 1934.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

It is dedicated to Franz von Vecsey.

SIBELIUS, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition, turned once in his life to the concerto as a form. He first intended his Violin Concerto for the virtuoso Willy Burmester, who had been concert-master of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. Johnson tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

The concerto, which followed closely upon the Second Symphony, has been called by Cecil Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the



String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the cadenza precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of a long, sweet, cantabile melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

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I. *Allegro moderato*, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. *Adagio di molto*, B-flat major, 4-4. A contemplative *romanza*, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. *Allegro, ma non tanto*, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking-rhythmic figure is coupled with equally persistent harmonic pedal-points.

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## RUGGIERO RICCI

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RUGGIERO RICCI was born in San Francisco, July 24, 1920. He was first taught to play the violin by his father when he was five years old, and a year later became the pupil of Louis Persinger, his principal teacher. At eight he appeared in public, playing Mendelssohn's Violin Concerto, and in the next year gave concerts in New York. At twelve he made a tour of Europe. After serving with the Air Force during the war, he returned to civilian life as a constantly active virtuoso. He has played in the Middle and Far East as a good will envoy of the United States. He has played often in Europe and several times toured Latin America.

Mr. Ricci plays an instrument made in 1734 by Joseph Guarnerius del Gesù of Cremona. It once belonged to the late Bronislav Huberman.



ENTR'ACTE  
THE DEFINITIVE SIBELIUS?

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ERNEST NEWMAN wrote in his foreword to Karl Ekman's *Jean Sibelius: His Life and Personality* (1936): "I am not contending that this book . . . will be the final biography of Sibelius fifty years hence." His point was that Ekman's book was in the class of an "authorized biography," since it was largely compiled from the composer's own account taken down in direct quotation in a series of all day sessions in the study at Järvenpää. As such, it is valuable as a direct personal revelation. But there is a lack of finality in such a book. Sibelius was then seventy; his last important work, *Tapiola*, was ten years behind him. His mood was pleasantly reminiscent. He spoke gratefully of his more friendly supporters through his career; it was a story told without pique by a courteous gentleman. Ekman wrote as a friend at his side, who could never refer to a negligible work with an impolite adjective. There were significant extracts from letters of Sibelius to his friend and benefactor, Baron Axel Carpelan, describing the progress of the last three symphonies. They are fragmentary, and leave one wondering what else may have been said.

Just half of Newman's mentioned period of "fifty years hence" has now passed, and the time has come for a cooler and juster appraisal of the whole Sibelius, his place in the world of music, the mystery of the thirty-two silent years between *Tapiola* and his death in 1957. Such a book, *Jean Sibelius*, by Harold E. Johnson has been published by Alfred A. Knopf.

The two books are valuable, each in its way — the first an intimate, personal picture, which nevertheless makes an outsider — a non-Finn — sometimes a little uncomfortable. The second is an objective, a clarifying book rather than a portrait. Mr. Johnson went to Helsinki as a visitor on a Fulbright Research grant in 1956, when Sibelius, at ninety-one, was in virtual isolation from the world. Before he left Finland, in 1958, his subject had died. The investigator, who had been interviewing the few surviving contemporaries of Sibelius, examining pro-

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grams and periodicals, now had freer communion with the family, and access to manuscripts. He could correct the chronological list of works and locate a few supposed to have been "lost." The eldest daughter stated flatly that there was no Eighth Symphony, nor any new unpublished score.

The book is a careful compendium of the factual life record, an accounting of all the known works (without detailed analysis). Further than this, it is a summation of the fortunes of the composer's music in each part of the musical world. In his own country Sibelius became the national idol, the first citizen barring none. There he could do no wrong. In Germany and Austria he was at first taken up by conductors as a talented young Northerner of colorful tone poems. As a symphonist he was frowned upon in a land where symphonies had specifications fixed and inviolable — and was soon forgotten. In Italy he was scarcely noticed at all. In France he had passing and scant attention, and in recent years no attention at all except for an occasional critical barb, a dismissal with a phrase. In England he was made much of, invited to conduct and given many opportunities. Such critics as Cecil Gray, Rosa Newmarch, Granville Bantock, Ernest Newman and Constant Lambert went into print to the effect that he was the greatest symphonist of the new century. In America he was eagerly taken up by the various conductors, Koussevitzky not least. Sibelius became a cause and brought the skeptical reactions inevitable in such cases. Through the years of silence at Järvenpää, the old man enjoyed his increasing idolization at home and his regional and less enduring successes abroad. He watched himself become a legend, and enjoyed the reviews (only the favorable ones were shown to him).

Certainly the durability of the works of Sibelius in the musical cosmos is anything but decided. Johnson wisely attempts no final valuation, and is content with quoting various published opinions pro and con. His survey gives an interesting perspective on the growth of the composer from a hopeful student in Helsinki to "the great musical solitary." A dramatic moment, showing what genius owes to its environment, came in the year 1889, in Berlin. Sibelius, a music student of twenty-four, had crossed the borders of his own country for the first time and heard Richard Strauss, one year his senior, conduct an impeccable performance of his own *Don Juan*. Sibelius must have been a bit stunned and discouraged at this spectacle of brilliant creative and executive accomplishment, although he would not have admitted his dismay. The contrast could not have been more complete. The two men, even in their early twenties, were fundamentally un-alike, yet each had his own kind of brilliance, innate talent, sensitiveness to beauty, keen ambition.

The real difference was in the background, the surroundings of each.



Strauss was saturated with music from boyhood; for professional musicianship was a tradition in his family, and musical activity permeated his country. He had thorough schooling, and orchestras at his disposal. If Strauss had been born and raised in rural Finland, he could never have achieved anything remotely comparable to *Don Juan* at that point. Sibelius had spent his boyhood in a provincial atmosphere of amateur household music-making. When he entered the school of Wegelius in Helsinki, he played the violin and also composed chamber music, not because he had any true inclination for that sort, but because no other sort came into his ken. Kajanus had organized an orchestral school in Helsinki in 1883 and established a small orchestra which was later to become the Helsinki Philharmonic; Sibelius could not profit by it, or even attend the concerts, because of a rivalry between the two schools and the loyalty of Sibelius to his master, Wegelius. If Ekman is correct, Sibelius did not even meet Kajanus until he went to Berlin, avid to hear and learn even the rudiments of writing for an orchestra, the medium which was to be his destiny. He picked up in Berlin what crumbs he could about orchestral ways.

He heard Kajanus there conduct his own *Aino* Symphony, based on a Finnish legend, and was at once fired with a desire to put the folklore of his people into music. For a decade he composed tone poems or set texts from the *Kalevala*. These were to establish him speedily in his own country as a national figure. It can be said that a composer in a country where a strong racial character does not yet include a cultivated native music is at a certain advantage. He has the opportunity of the pioneer to develop his own virgin territory; to find in his heart music which shall be of himself and of his people is an exciting prospect. But it is one beset with barriers. As with the case of Moussorgsky, he is surrounded by fumbling amateur effort, or by what is equally unhelpful, instruction from such another country as Germany, with its long established, alien tradition. Sibelius would hardly have profited by attending the conservatories of Berlin or Vienna. The music of Wagner, which impressed him in spite of himself, he could not freely acknowledge and accept — it was too strong, too foreign, too overwhelmingly competent. Sibelius could not have avoided being to some extent touched by prevalent German ways, and later by French impressionism. Throughout his composing years he nevertheless remained staunchly independent. Whether his style was Finnish or personal (a difficult question), it was impervious beyond a certain point to general trends elsewhere.

The *Lemminkäinen* Suite (1895), *Finlandia* and the First Symphony (both of 1899) reveal a triple Sibelius. The first Sibelius will continue to make nationalistic settings and nationalistic tone poems through his active career; the second represents a deliberate attempt at obvious

popular appeal; and the third starts upon what is to prove his most intensive and devoted effort — the self-realization of the symphonist. The smaller pieces, piano solo, piano and violin, songs, incidental music for the theatre, are prodigious in number, and mostly tenuous. They are addressed, in the years before his government granted him a regular income, toward supplying the publishers and meeting family expenses. Johnson is puzzled that Sibelius never could repeat the universal success of two pieces, *Finlandia* and the *Valse triste*, despite many attempts, as if there is some mysterious quirk in popular taste. "The *Valse triste*," writes Johnson, "just happened to capture the public's fancy." To find the true reason one need only lay the one beside his other patriotic rousers, the other beside a succession of *valse lyriques*, *valse romantiques* and the like. The answer is character versus vacuity.

The seven symphonies have aroused more controversy than any of his works. The first two are more in the nature of the tone poems, strong in color, full-toned, mood music which outside of Finland was connected with the Finnish landscape by enthusiasts who had never seen the Finnish landscape. The Third was spare and elementary by comparison and puzzled the romanticists. The Fourth was both spare and experimental. Its individual harmonies were found puzzling and discouraged some of his adherents. The Fifth again had heroic qualities, but without the earlier Tchaikovskian methods. Its special strength and finely controlled color dawned tardily upon the general consciousness. The Sixth, like the Third, was slight and unassertive. It was now clear that the composer had no intention of capturing popular acclaim by tonal assault. He was still respected in some parts, ignored in others. The Seventh Symphony, in one movement, was the shortest (Johnson considers its original title, *Fantasia Sinfonica*, as more appropriate). It is considered by some the finest of all in workmanship, economy, expressive simplicity. Johnson hazards that the composer of this Symphony and *Tapiola* could have been expected to produce another finely worked score in his Eighth Symphony, which at the time of their completion he actually promised, as if he had at least drafted it. His sudden silence and sensitive avoidance of the subject would indicate that the inveterate reviser who had reworked his last three symphonies was too dissatisfied with his first sketches for this one to allow it to survive.

J. N. B.



# THOUGHTS ON THE FIFTH SYMPHONY

By KLAUS G. ROY

*(Quoted from the programs of the Cleveland Orchestra)*

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BEETHOVEN's Fifth Symphony is the most powerful work of musical rhetoric in orchestral literature. It does not beg you, the listener, to agree with its message; it does not cajole or attempt to persuade; it demands imperiously that you accept it. Few are skeptical enough to resist; most are convinced immediately that the composer means what he says, and submit to a will stronger than theirs.

What is the "message" of the Fifth Symphony? It is the intrinsic quality of music, its central fact, that cannot be explained in words. Who was it who said that music begins where words stop? Yet it will call forth verbal associations, paint pictures for one hearer, build philosophic structures for another. As E. Robert Schmitz once wrote, "Music should not be accounted for solely in terms of tonal structure." That is certainly true even of "absolute" music. If pressed for the meaning of the Fifth Symphony in human terms, one might conceive it as an almost pagan challenge: "I am the master of my fate." The musical language itself, through its melodies and rhythms, stirs up feelings in us which we know from interior and personal experience: those of conquest, of overcoming, of triumph. But if we were to try to make a piece of literal program music out of the symphony, we should fail miserably in comprehending the overwhelming artistic structure of the work, and would merely succeed in diminishing the scope of its human drama.

The composer is reported to have referred to his famous opening motive as "fate knocking at the door." Perhaps this is true. But it would be foolish to claim that he was talking about *his* fate — his growing deafness, his unhappy attachments, his inexorable loneliness. Beethoven's whole life is a history of surmounting obstacles; to do so in music was merely a parallel and a mirror of doing so in life. Apart from its purely musical function as a basic block of building material, the motive can be interpreted in many aspects of the idea of conquest and triumph. It is not inappropriate that during World War II this dot-dot-dot-dash signal of the Morse Code became the "V for Victory" symbol. Beethoven, one may think, would have been pleased. Unrelated as this context was to his original intention, at least the over-all implication of the symphony had been understood.

Those four notes, to be sure, are not a "theme" at all. Louis Spohr considered them "scrappy and undignified" for a symphonic first theme; in the light of tradition, perhaps they were. Nothing could have been further from Beethoven's mind than to create a feeling of unruffled

dignity à la Spohr. Instead, he offers us a potent one-celled organism, which could grow and multiply with enormous force and logic. Donald Tovey warns against the common notion "that the whole first movement is built up of the initial figure of four notes." Of course, that kind of structure would have been fatally dull. These notes, or rather that rhythmic and melodic idea, continue to course through the bloodstream of the developing musical body; we feel them as the veritable heartbeat of the movement. It is fascinating to discover, in studying the score, that the four classical sections of the first movement (*exposition, development, recapitulation* and *coda*) are perfectly balanced with each other in length: each contains almost exactly 125 measures. There is no doubt that this astonishing symmetry (certainly not consciously planned that way by the composer) contributes to the listener's subconscious conviction of the music's absolute rightness and inevitability.

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## SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and



the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An

isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole *andante* is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a *pianissimo* dalliance by the violins upon a strand of accompaniment. The movement finds a sudden *fortissimo* close.

The third movement (*allegro*, with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo*. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed,



fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster—which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony—a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant—merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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MOZART.....Symphony No. 39, in E-flat major, K. 543

- I. Adagio; Allegro
- II. Andante
- III. Minuetto; Trio
- IV. Finale: Allegro

MOEVS....."Attis," for Orchestra with Chorus and Tenor Solo  
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DVOŘÁK.....Concerto for Cello, in B minor, *Op.* 104

- I. Allegro
- II. Adagio ma non troppo
- III. Finale: Allegro moderato

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SYMPHONY NO. 39, IN E-FLAT MAJOR, K. 543

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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The symphony was completed June 26, 1788.

The orchestration includes: 1 flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, trios, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Romantic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect.



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Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the thirty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. His operas brought him nothing more than a small initial fee, and the demand for him as pianist had fallen off. His diminished activities were scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor\* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a trio, and under June 26 a march, piano sonata, the adagio and fugue for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer"

\* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

† Save four poignant dissonances at the climax of the introduction.



to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

• •

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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"ATTIS," FOR ORCHESTRA WITH CHORUS AND TENOR SOLO  
(after Catullus)

By ROBERT W. MOEVS

Born in La Crosse, Wisconsin, December 2, 1921

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"Attis," based on the Carmen LXIII of Catullus, was composed, according to a notation on the manuscript score, between September 19, 1958, and February 14, 1959. The piece was commissioned by the Boston Symphony Orchestra in the American Music Center Commissioning Series under a grant from the Ford Foundation.

This piece will be recorded and submitted for award to the American International Music Fund.

The following orchestra is called for: 3 flutes and piccolo, 2 oboes and English horn, clarinet in E-flat, clarinet in B-flat and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets and bass trumpet in E-flat, 3 trombones and tuba, harp, celesta, piano, timpani, percussion and strings. The percussion instruments consist of a large and small snare drum, tenor drum, bass drum (laid flat), triangle, crotali (small cymbals), wood blocks, tambourine, bongos, gong, tam-tam, tom-tom, xylophone, marimba.

**M**<sup>R.</sup> MOEVS has provided the following information on the subject of his score:

Attis is a Phrygian and Lydian divinity who occupies, in the cult and myth of the goddess Cybele, the same position as that of Adonis

in relation to the Syriac Aphrodite: the tragic fate of an adolescent who falls under the sway of an enamored goddess is common to both. Originally Attis was worshipped only in Phrygia, and the center of his cult remained there. Although he was known in Athens in the fourth century B.C., he remains essentially foreign to the Greek religion. Plutarch says (*amator.* 12): "From a place of barbaric superstition he was introduced by women and eunuchs to the Greeks and Romans." He appears in literature during the Alexandrian period. In Rome he was associated with the cult of the Magna Mater, and was officially recognized in imperial times.

Frenzied exaltation was characteristic of Phrygian worship. Meeting places were the untouched summits of forest-covered mountains, where Cybele resided. Intoxicated with shouting, and the uproar of instruments, the *auloi*, tambourines, drums, cymbals, all sacred to Cybele, the worshippers, excited by their impetuous advance, breathless and panting, surrendered to the raptures of a sacred enthusiasm. Some of them, in a paroxysm of frenzy, sacrificed their virility to the goddess, as a sign of complete subjection and identity with their divinity. These men became priests of Cybele and were called Galli (in Catullus: Gallae). The Alexandrian Greeks in particular were fascinated, and repelled, by such barbaric frenzy, so foreign to the rational, highly civilized Greek mind. Attis became the example of the fate that could befall a sensitive and civilized young man who succumbs to the savage barbarism that surrounds him. Callimachus is presumed (by Wilamowitz) to have been the author of the poem that served as the basis for that of Catullus.

The Greeks devised a particular metric scheme, called, appropriately, galliambic, for the portrayal of this subject, of a remarkable impetuosity:

u u ´ u — u ´ — || u u ´ u u u u ´

The constant appearance of the caesura at the end of a foot indicates that originally the two parts were individual lines. Catullus always observes this division. This rushing, impetuous line is the point of departure for the music of *Attis*; the first section of the work is the result of the rhythmic drive initiated by the first two lines:

Super alta vectus Áttis || celerí rate maría  
Phrygium út nemus citáto || cupidé pede tetigit

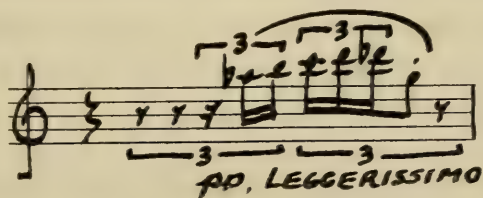
The joy and exultation of sailing a swift ship over tumultuous seas to a new land also is there. In Phrygia, Attis enters the mysterious forest sacred to Cybele, becomes totally subjected to her, and finally sacrifices his virility to her. Then begins the frenzied, orgiastic rush through the wood and up the mountain in search of Cybele herself. Attis, with a drum, incites his followers (Gallae) to abandon their reason and to



follow him, to the summit and to the final paroxysm. Certain of these lines, descriptive, are conveyed by the orchestra and are not sung. The rhythmic percussion construction (in part canonic: a *canon a 3*; a *canon a 3 per augmentationem*) is built up following the Greek method of combining different metric feet into larger rhythmic complexes, such as the tripodies and tetrapodies of the prosodiakoí; line 26 of Attis in fact reads:

"Quo nos decet citatis celerare tripudiis."

Melodically, there are two fundamental ideas. The first is that of the glissando, or quasi-glissando; the second appears in the flute in measure 267, subsequent to the words "silvis redimita":



. .

The first twenty-six lines of Attis, which are those used for this music, follow (the italicized words are those actually sung):

*Super alta vectus Attis celeri rate maria*  
*Phrygium ut nemus citato cupide pede tetigit*  
*Adiitque opaca, silvis redimita, loca deae,*  
*Stimulatus ibi furenti rabie, vagus animi,*  
*Devolvit ilei acuto sibi pondera silice.*  
 Itaque ut relictas sensit sibi membra sine viro,  
 Etiam recente terrae sola sanguine maculans  
 Niveis citata cepit manibus leve typanum,  
 Typanum tuum, Cybelle, tua, mater, initia,  
 Quatiensque terga taurei teneris cava digitis  
 Canere haec suis adortast tremebunda comitibus.  
 "Agite ite ad alta, Gallae, Cybeles nemora simul,  
 Simul ite, Dindymenae dominae vaga pecora,  
 Aliena quae petentes velut exules loca  
 Sectam meam executae duce me mihi comites  
 Rapidum salum tulistis truculentaque pelage  
 Et corpus evirastis Veneris nimio odio,  
 Hilarate erae citatis erroribus animum.  
 Mora tarda mente cedat: simul ite, sequimini  
 Phrygiam ad domum Cybelles, Phrygia ad nemora deae,  
 Ubi cymbalum sonat vox, ubi tympana reboant,  
 Tibicen ubi canit Phryx curvo grave calamo,  
 Ubi capita Maenades vi iaciunt hederigerae,  
 Ubi sacra sancta acutis ululatibus agitant,  
 Ubi suevit illa divae volitare vaga cohors:  
 Quo nos decet citatis celerare tripudiis."

Catullus was born in Verona in 87 or 84 B.C., and died in 55 or

54 B.C., in his early thirties. He belonged to the movement of *neóteroi*, "new poets," who introduced into Latin literature the refinement and sensuality of Alexandrian poetry. Catullus is the best of these poets, and the most individual; even Attis, in this myth, shows the imprint of the strong, human personality of Catullus.

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Robert Moevs took an A.B. degree at Harvard in 1942. After service in the war as pilot in the Air Force, he studied with Nadia Boulanger from 1946 to 1951. He then returned to Harvard to take a Master's degree in music, studying with Walter Piston and Archibald T. Davison. He was a Fellow of the American Academy in Rome from 1952 to 1955. In Rome he composed several works, including the *Fourteen Variations*. He is now on the music faculty at Harvard.

This composer's *Fourteen Variations for Orchestra* were introduced at these concerts by Leonard Bernstein on April 6, 1956. His *Symphony in Three Movements* was commissioned for the Fortieth Anniversary of the Cleveland Orchestra and performed in Cleveland April 10, 1958. Other works include a Piano Sonata, a "Cantata Sacra," a String Quartet and a Sonata for Violin Unaccompanied.

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## ENTR'ACTE

### A ROMAN ORGY

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ATTIS (or Atys) and Cybele were Phrygian deities, the youthful god and the matron goddess of fertility. Cybele was the earth-mother, Attis the personification of new birth. Sir James G. Frazer, in *Adonis Attis Osiris* (in *The Golden Bough*), compares the religions of the East and shows how each of the three youths was connected with the miracle of the awakening of life in the spring. Adonis was brought into Greece as beloved by Venus; Attis was beloved by Cybele and presumably worshipped in Rome when the image of Cybele was introduced there at a ceremony of blood sacrifice to ensure favorable crops. In these rites Attis is believed to have been represented in Rome in effigy.

The legends about Attis are various. In one version Cybele and Attis were lovers, as were Venus and Adonis. It was said that, like Adonis, Attis was gored by a wild boar. Another version has it that he was her son, by a virgin birth. His death may or may not have been caused by castration, which may or may not have been self-inflicted. The legend had it that he was transformed into a pine tree. His



resurrection was a part of the principle of renewing life. His castration was associated with the castration of the priests of Cybele, a custom which was observed when the rites were imported to Rome in 204 B.C., and these rites must have inspired the 63rd of the *Carmina* by Catullus, the poet of Verona.

The festival began at the vernal equinox. "A pine tree," writes Frazer, "was cut in the woods and brought into the sanctuary of Cybele, where it was treated as a great divinity. The duty of carrying the sacred tree was entrusted to a guild of tree-bearers. The trunk was swathed like a corpse with woolen bands and decked with wreaths of violets, for violets were said to have sprung from the blood of Attis, as roses and anemones from the blood of Adonis; and the effigy of the young man, doubtless Attis himself, was tied to the middle of the stem. . . . The third day, the twenty-fourth of March, was known as the Day of Blood: the Archigallus or High Priest drew blood from his arms and presented it as an offering. Nor was he alone in making his bloody sacrifice.

"Stirred by the wild barbaric music of clashing cymbals, rumbling drums, droning horns, and screaming flutes, the inferior clergy whirled about in the dance with waggling heads and streaming hair, until, rapt into a frenzy of excitement and insensible to pain, they gashed their bodies with potsherds or slashed them with knives in order to bespatter the altar and the sacred tree with their flowing blood. The ghastly rite probably formed part of the mourning for Attis and may have been intended to strengthen him for the resurrection." Sir James further "conjectures," that "it was on the same Day of Blood and for the same purpose that the novices sacrificed their virility."

J. N. B.

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## CONCERTO IN B MINOR FOR CELLO, *Op.* 104

By ANTON DVOŘÁK

Born in Mühlhausen (Bohemia), September 8, 1841; died in Prague, May 1, 1904

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Dvořák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova); January 22, 1954 (Pierre Fournier); March 16, 1956 (Leonard Rose).

The orchestration is for woodwinds in twos, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892-95) added to his already considerable popularity. They

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CHARLES MUNCH, *Music Director*

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WALTON	Cello Concerto (PIATIGORSKY)	LM-2109

\* Also a stereophonic recording.



included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Cello Concerto (1895) — also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Sourek (in Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Cello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian cellist, Hans Wihan, who, as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year concerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan — shall make any alteration in it without my knowledge and permission — also no cadenza such as Wihan has made in the last movement — and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually diminuendo — like a breath — with reminiscences of the first and second movements; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." Wihan never performed the concerto in public.

The first movement, allegro, in B minor, 4-4, follows in most respects

the prescription of the sonata form. The second movement, *adagio ma non troppo*, is in G major, 3-4. The finale, *allegro moderato*, in B minor, 2-4, is a fully developed rondo on three themes.

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## GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. He found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra, in Schumann's Violoncello Concerto in A minor.

Mr. Piatigorsky has performed with this orchestra concertos by Haydn, Mozart, Schumann, Saint-Saëns, Dvořák, Bloch ("Schelomo"), and has played on three occasions in Strauss' "Don Quixote." He has participated in introducing concertos by Berezowsky ("Concerto Lirico"), Prokofieff, Hindemith, and Dukelsky. He played in the first performance of the Cello Concerto by William Walton, January 25, 1957. He has for a number of seasons been on the chamber music faculty of the Berkshire Music Center at Tanglewood.

### PROGRAM BULLETINS FOR OUR RADIO LISTENERS

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The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

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# *Boston Symphony Orchestra*

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*with historical and descriptive notes by*

JOHN N. BURK

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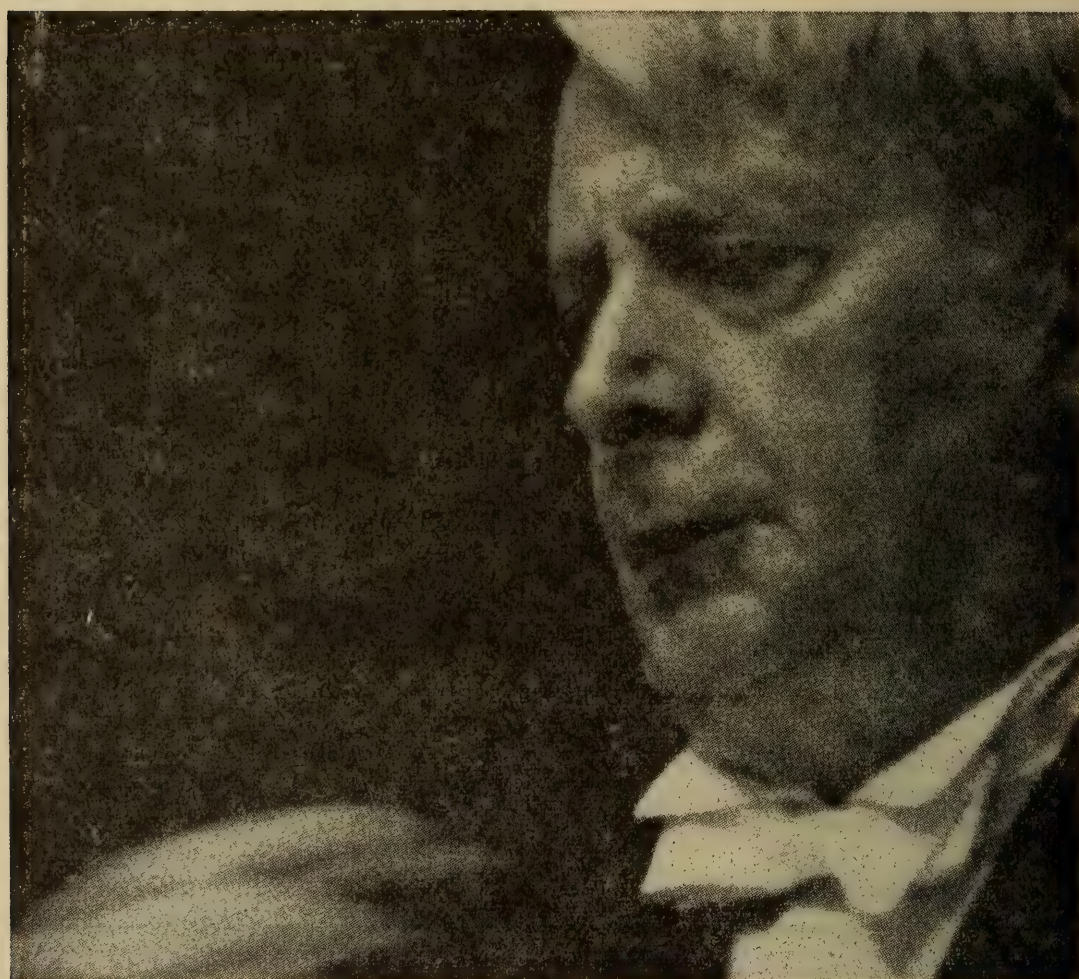
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Largo; Allegro agitato e appassionato assai

II. A Ball

Waltz: Allegro non troppo

III. Scene in the Meadows

Adagio

IV. March to the Scaffold

Allegretto non troppo

V. Dreams of the Witches' Sabbath

Larghetto; Allegro

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HONEGGER . . . . . \*Symphony No. 2, for String Orchestra

I. Molto moderato

II. Adagio mesto

III. Vivace, non troppo

ROUSSEL . . . . . \*"Bacchus et Ariane," Suite No. 2, *Op.* 43

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Music of these programs is available at the Music Library,  
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BALDWIN PIANO

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## A REMINISCENT FAREWELL

(From the Carnegie Hall programs)

---

THE last concerts by this Orchestra in Carnegie Hall prompt a glance back through the years.

Among the eminent musical figures attending the dedication of Carnegie Hall on May 5, 1891, with Tchaikovsky as guest conductor, was Henry Lee Higginson. Had not this New England financier founded the Boston Symphony Orchestra almost exactly ten years before? His Orchestra had impressed New York from its first visit in 1887, at Steinway Hall, under Wilhelm Gericke, and continuing there and at Chickering Hall under Arthur Nikisch in the seasons of 1889 and 1890.

It was on November 8, 1893 that the Bostonians first played in Carnegie Hall (which, by the way, was called Music Hall and Carnegie Music Hall). The *World's* review of the event was headlined: "The Musical Season Begins." According to the *Tribune's* critic, "It was a most appropriate and dignified opening. . . . The appearance of the new conductor, Mr. Emil Paur, served to heighten the interest in the concert, and an audience of fine appearance and evident refinement filled the large music room."

Expansively, the *World's* critic wrote:

"It is with deep satisfaction that the music-lovers of this city greet the transfer of this premier musical organization from its former cramped quarters (Chickering Hall) to the more spacious locale, which is destined to be the scene of its future musical achievements. Domiciled as it now is to be on the occasion of its monthly visits to New York in the superb building which wealth has erected for the glorification of musical art, its influence will be greater than before."

High approval was bestowed on the soprano soloist, Emma Eames, by all the critics. One of them, in the *Press*, wrote that the "direct and honest beat of Emil Paur" gave the opportunity "to listen to the score itself without being perplexed by originalities of conception." Others thought him more academic than magnetic. Unanimous praise was expressed for the inherent quality of the Boston Orchestra.

This was the program:

*Beethoven* — Fifth Symphony; *Massenet* — *Pleurez, Mes Yeux* ("Le Cid"); *Dvořák* — Slavonic Rhapsody No. 2; *Mozart* — Dove Sono ("Le Nozze di Figaro"); *Berlioz* — Overture to "Benvenuto Cellini."

LANING HUMPHREY



# FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE),

Op. 14A

By HECTOR BERLIOZ

Born at la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

---

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio*; or, *The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons*, 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, bells, 2 harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his *Memoirs*; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

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Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio*\*). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier.

---

\* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

† *Berlioz and the Romantic Century*, 1950.



E. T. A. Hoffmann's *Tales* filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.\*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Strauss's Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

\* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination—a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name—Estelle—were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

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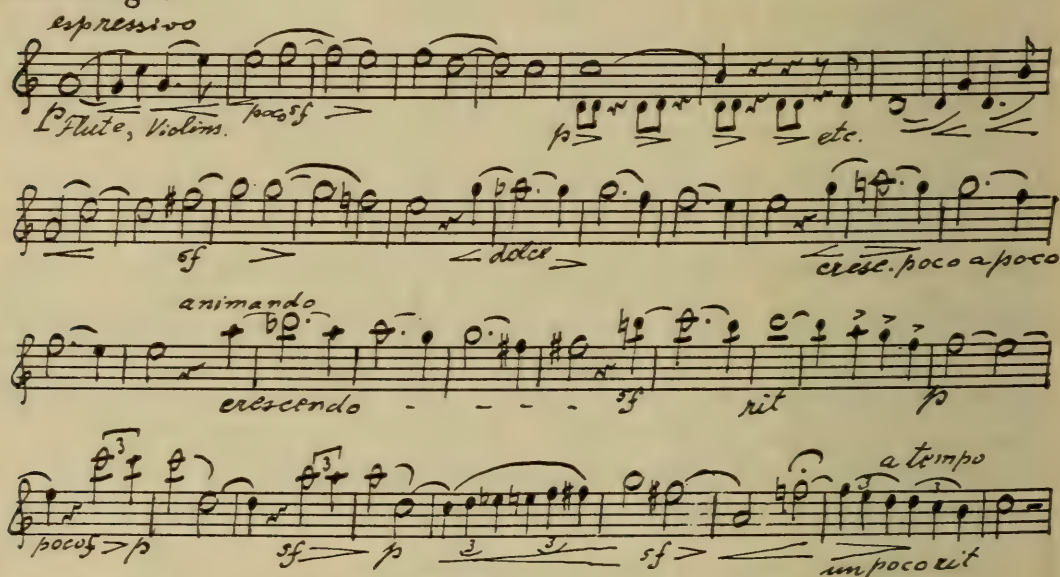
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Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the "*genre instrumentale expressif*," while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz's supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."\*

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe*, which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:



The first movement, like the slow movement, which makes full use of the *idée fixe*, is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and

\* Berlioz: *Four Works* (Musical Pilgrim Series) gives an admirable detailed analysis with notations.



richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, "*religiosamente*."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the "*valse*" then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe*, by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe*, heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat*, is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled "*Ronde du Sabbat*," where it is ingeniously combined with the *Dies Irae*.

## ENTR'ACTE

### MUNCH AND MUSIC: HIS CURRENT VIEWS

By JAY S. HARRISON

*"New York Herald Tribune," March 6, 1960*

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(The characters: Charles Munch, conductor of the Boston Symphony Orchestra, and a reporter. The place: the dining room of a Park Avenue hotel. The time: last week.)

MUNCH: Let me tell you before anything else that I think the music critic must have the most difficult job in the world.

REPORTER: How so?

M: To find in each new work — in one hearing — what is significant for the present and the future. That's the main thing, isn't it? That's the first responsibility of the music critic.

R: In a way, yes. But he fills other functions, too.

M: I hope you don't mean that his principal job is to say whether the horn player hit a wrong note or not. Anybody can do that — and a critic is not anybody. At least here in America criticism stands for something. . . .

R: As opposed to Europe?

M: I think so. Critics in this country admit that they need to hear a work more than once before they can penetrate into it. And they don't pre-judge. Many European writers come to a concert with a predetermined point of view, so that they don't actually hear the work. They hear only what they *want* to hear. But your colleagues accept new music on its own terms. That's as it should be.

R: About new music — does it meet with much resistance in Boston?

M: None at all. I play a new work every week and have complete freedom in doing so. The Boston audience always responds. In fact, you know, Boston audiences are better than the ones in New York.

R: That's news to me.

M: Oh, yes, definitely, yes. They are a warmer audience — more demonstrative. I suppose that's because you have so many concerts in New York that the listeners are a little jaded. Look — a few weeks ago you had five different major orchestras playing in Carnegie Hall in one week. We never have anything like that in Boston, though, for me, there are hundreds of other compensations.



R: Specifically —

M: For one thing, the discipline and spirit of the Boston Symphony. Also the interest of my musicians in the music they are playing. They are always fighting, discussing, debating about the music they play. For me, as a Frenchman, this was a revelation, because I found that the musicians were actively curious about the *value* of what they were doing. They just don't play and go home.

R: Is it the same with every one connected with the Boston Symphony organization?

M: Absolutely, right down to the last secretary. The entire staff — the management, trustees, etc. — they are all deeply involved in everything the Boston Symphony is up to. I know every great orchestra in the world and nowhere is the conductor's job more rewarding. And every one makes it easy for me.

R: But would you actually call the conductor's life an easy one?

M: No, positively no.

R: What is the most difficult part of it?

M: To have a clear beat so that the musicians will know what you are doing. Or more precisely, to beat or not to beat. Often I tell the musicians I will not beat measures — their rhythmic feeling is enough. So I just let my men play. You see, an orchestra like the Boston or the Philadelphia feels immediately what you want, what you like. They almost sense in advance what you're going to ask for.

R: You mentioned the Boston and Philadelphia orchestras in the same breath, and certainly they are the two finest orchestras in the world. How would you compare them — or can you?

M: It is difficult. I think the Philadelphia is more brilliant, while the Boston is more sensitive. But you really can't say that one is better than the other. It may be that you have a better trumpet in one than the other, or that one timpanist is superior to another. Still, when you are dealing with two orchestras on such a high level the difference between them is very small.

R: You've been eleven years in Boston. During that time what are some of the changes you've noticed on the American musical scene?

M: Where can I begin? Certainly not only with the tremendous development in creativity, but also in the progress made by American instrumentalists. Not only soloists, understand. Ten years ago to find a perfect orchestral cellist or flutist was a problem. Now, when I hold an audition I am flooded — and everyone is good. I trace this directly to our teachers in the conservatories. You have first-desk men like

Laurent and Gillet teaching flute and oboe in Boston, and Kincaid and Tabuteau doing the same in Philadelphia. Men like these have established great schools of players. And soloists! In what other country do you have a choice of young pianists like Graffman, Istomin, Fleisher, Janis? Tell me? Nowhere.

R: And does your enthusiasm extend to the future for music in America?

M: As far as I can see it will be unbelievable. In Boston all our concerts are now sold out, and every year the record business gets bigger and bigger. The whole growth of music here is a miracle; also it is unique. And I don't see any end in sight. There has been no similar growth like it anywhere in the world at any time.

R: To change the subject — do you have any preferences among contemporary composers?

M: To a degree. Honegger, for instance, is to me a very great man, and Piston, too. Everything Piston does is perfectly organized; nothing is left to chance. It is all logical, as music should be. And, of course, there is Stravinsky — a work like "Le Sacre" is a tremendous event. Also "Les Noces"; and the Canticum Sacrum moves me deeply.

R: And among the younger composers?

M: Well, I'm devoted to no single school. I try to do everything that I think is worth doing. My only principle is that I know that young composers *have* to be helped. But you can't help every one, so I must make the final choice. That's all there is to it.

R: How about fellow conductors — who are your preferences in that direction?

M: When I was an orchestral violinist I played under Monteux, Walter, Furtwängler, Toscanini — and for all of them I have enormous admiration. But Toscanini was my idol, my hero. We were not always in artistic agreement, but no orchestra ever sounded again the way it did under him.

R: Finally, Mr. Munch, rumors filter through New York now and then that you're considering resigning from the Boston Symphony. Is there any truth to them?

M: Not a word. Of course, it all depends on my health and strength. But as long as they hold out I will continue in Boston. Leave Boston? Not until they drag me away.



# SYMPHONY FOR STRING ORCHESTRA

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

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The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher\* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Serge Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948.

AT the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor*, May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory *Molto moderato*, *pp*, with a viola figure and a premonition in the violins of things to come. The main *Allegro* brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff*, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a presto coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

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\* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich*, founded in 1941. It was for him and his orchestra that many important works have been composed.

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"BACCHUS ET ARIANE," BALLET, SECOND SUITE, *Op.* 43

By ALBERT CHARLES ROUSSEL

Born in Turcoing (Nord), France, April 5, 1869;

died in Royan (near Bordeaux), France, August 23, 1937

---

Roussel composed the Ballet *Bacchus et Ariane* between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the *Théâtre de l'Opéra*. Serge Lifar (Bacchus), Peretti (Thésée) and Spessiwzewa (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Dr. Munch introduced the Suite to Boston, as guest, December 26-27, 1946.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (Andante). Awakening of Ariadne — She looks around her surprised — She rises, runs about looking for Theseus and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of the rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariadne the dance of her dreaming — Bacchus dances alone (Allegro — Andante — Andantino) — The Dionysiac spell — A group marches past (Allegro deciso) — A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed — Dance of Ariadne (Andante) — Dance of Ariadne and Bacchus (Moderato e pesante) — Bacchanale (Allegro brillante).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

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# LIST OF WORKS

*Performed in the Evening Series*

DURING THE SEASON 1959-1960

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- AMIROV.....Kyurdi-Ovshari Mugami  
I November 18
- BEETHOVEN.....Symphony No. 5, in C minor, *Op.* 67  
IV February 17
- BERLIOZ.....Fantastic Symphony, *Op.* 14a  
V March 23
- DUTILLEUX.....Symphony No. 2, for Large Orchestra  
and Chamber Orchestra  
(First performance in New York) II December 16
- FAURÉ.....Overture to "Pénélope"  
II December 16
- HAYDN.....Symphony in E-flat, No. 99  
III January 20
- HONEGGER.....Symphony No. 2, for String Orchestra  
V March 23
- KABALEVSKY.....Concerto for Cello and Orchestra, *Op.* 49  
Soloist: SAMUEL MAYES I November 18  
(Conducted by the composer)
- KHRENNIKOV.....Symphony No. 1, *Op.* 4  
I November 18
- KIRCHNER.....Toccata for Strings, Solo Winds and Percussion  
(Conducted by the composer) IV February 17
- MAHLER.....Symphony in D major, No. 1  
III January 20
- MARTINU....."The Parables"  
I November 18
- MOZART.....Piano Concerto in E-flat, K. 271 ("Jeunehomme Concerto")  
Soloist: ANIA DORFMANN II December 16
- RAVEL....."Daphnis et Chloé," Ballet, Suite No. 2  
II December 16
- ROUSSEL....."Bacchus et Ariane," Suite No. 2, *Op.* 43  
V March 23
- SIBELIUS.....Concerto for Violin and Orchestra, in D minor, *Op.* 47  
Soloist: RUGGIERO RICCI IV February 17
- STRAUSS....."Tod und Verklärung," Tone Poem, *Op.* 24  
III January 20

WILLIAM STEINBERG conducted the concert on January 20

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The above are the probable dates. A letter explaining the relocation of seats, together with a renewal card was mailed to subscribers on March 17.

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## *Fifth Afternoon Concert*

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### Program

BEETHOVEN . . . . . \*Overture to "Leonore" No. 3, *Op.* 72

CHOPIN . . . . . Piano Concerto in E minor, *Op.* 11

- I. Allegro maestoso
- II. Romanza; Larghetto
- III. Rondo: Vivace

#### INTERMISSION

DELLO JOIO . . . . . Variations, Chaconne and Finale

WAGNER . . . Excerpts from Act III, "Die Meistersinger von Nürnberg"

Introduction — Dance of the Apprentices —  
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## OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont* music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

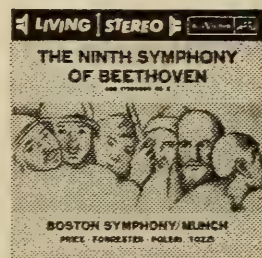
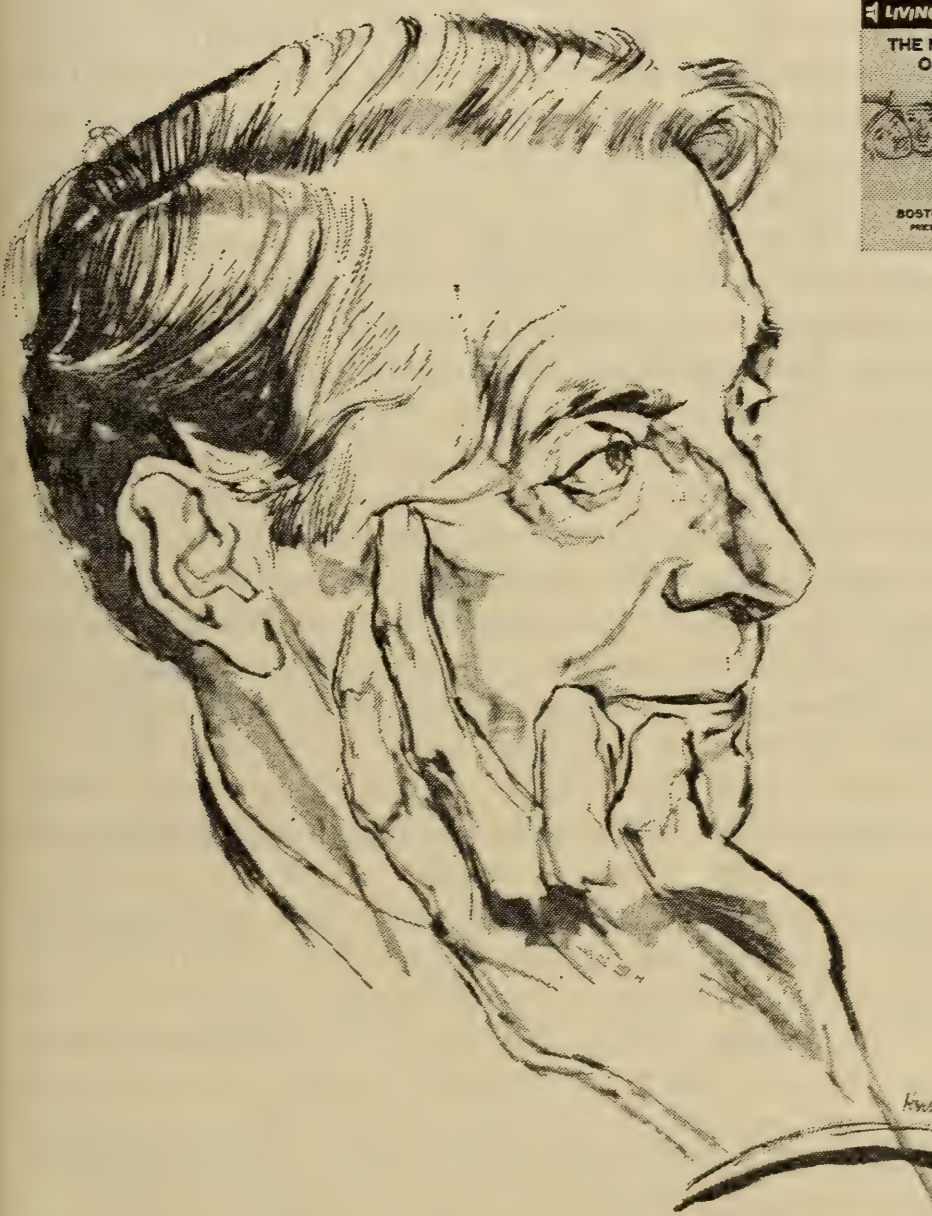
The record of Beethoven's revisions is largely the modification of his first conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera shows a very similar tendency. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *Leonore* No. 2.\* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He

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\* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly ("*Léonore, ou l'Amour Conjugal*") from which Joseph Sonnleithner had written the German libretto for Beethoven as "*Fidelio, oder die eheliche Liebe.*" "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.



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retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called *Leonore* No. 3. When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to *Leonore* No. 1. This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting the two authorities, created a fortress of scholarship which prevailed for a long time. This of course would place the debated "No. 1" as actually the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from this simpler posthumous one. Of more recent writers, Paul Bekker (1912) was inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) took the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise, for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene with its "*Singspiel*" dialogue between Marcelline at her ironing and her preposterous suitor.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, *Leonore* No. 2. There is the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main



body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full reprise, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic reprise. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the reprise, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

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## CONCERTO IN E MINOR FOR PIANOFORTE AND ORCHESTRA, *Op.* 11

By FRÉDÉRIC CHOPIN

Born in Zelazowa-Wola, near Warsaw, February 22, 1810;

died in Paris, October 17, 1849

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Composing his E minor Concerto in 1830, Chopin first performed it in Warsaw, October 11 of that year.

The accompaniment requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, and strings.

This Concerto is dedicated to Friedrich Kalkbrenner.\*

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\* The famous pedagogue whom Chopin met in Paris in 1831, and by whose playing he was much impressed. Kalkbrenner condescendingly offered to make a pianist of Chopin in three years, but his companions at the time, Mendelssohn and Liszt, whose enthusiasm over Chopin was as high as their opinion of Kalkbrenner was slight, talked him out of it.

The Concerto has been played at these concerts with the following soloists: Madeline Schiller, December 22, 1882; Adele Aus Der Ohe, March 25, 1887; Teresa Carreño, October 28, 1887; Etelka Utassi, October 26, 1888; Ernest Hutcheson, February 28, 1902; Antoinette Szumowska, November 16, 1906; Ossip Gabrilowitsch, October 29, 1915; Josef Hofmann, December 20, 1918; Moriz Rosenthal, April 11, 1924. The following artists played the Concerto on tour only: Eugen D'Albert, 1892; Rafael Joseffy, 1898; Elizabeth Claire Forbes, 1914; Leon Vartanian, 1928. Moriz Rosenthal played the Concerto on tour in 1896, 1898, and 1924.

CHOPIN wrote his two piano concertos within a year of each other, when he was twenty years old. The F minor Concerto was actually the first, although the second in order of publication (1836); the E minor Concerto was published in 1833. Although he had visited Berlin, Vienna, Prague and other centers, met celebrities and exhibited his talents in charity concerts, he had still much to learn of the world. His progress had been fondly nurtured in private performances at home. The three concerts he gave in 1830, for which he composed his two concertos, were his first opportunity in Warsaw to submit his talents as a pianist to the more impersonal scrutiny of the general public and the professional critics.

As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which in his century could nourish secret infatuations, and confide them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression — the *Larghetto* of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as "My dearest life." Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have — perhaps to my misfortune — already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the *adagio*\* of my concerto." The inspiration of the slow movement of this concerto

\* In his letters and on the programs of this time, the *larghetto*s of each concerto are referred to by the generic title of "*adagio*."



was Constantia (Konstancja) Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance alike captivated him. Wierzynski, Chopin's recent biographer, writes: "She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim." She shortly made her stage début in the leading part of Paër's *Agnese di Fitz-Henry*, not without success, and to Chopin's delight. He did not meet her until April, 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two Concertos but some of the Études to be published as *Op. 10* and the lovely *Andante spianato* for piano were composed in this year.

Chopin made no avowal to Constantia, but confessed to his friend that her very name held him in such awe that he could not even write it. "Con — No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." Chopin seems to have survived this without too much difficulty. Love later blossomed between him and Maria Wodzinska, whom he had met as a child in Warsaw; later in Dresden he made an avowal when she was sixteen. This affair endured for a long while as a half engagement, and gently lapsed. In the salons of Paris there were many ladies to succumb to his music. James Huneker wrote of him: "a crumpled rose leaf was sufficient cause to induce frowns and capricious flights — decidedly a young man *très difficile*." Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in 1836, he came to the point of dedicating the Concerto in F minor. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Chopin's letters to Delphine, if they are not forgeries (their authenticity is discussed elsewhere in this bulletin), prove this Chopin's

strongest and most enduring affection. Turgenev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. This one at least was present at his bedside and sang to him in his last illness.

• •

Chopin announced a public concert on his own account rather than under the patronage in the National Theatre of Warsaw for March 17, 1830. He gave another on March 22, again to a full house, and at each performed his F minor Concerto, just completed. He was pressed for a third concert and gave it on October 11, having by this time completed his Concerto in E minor. As with the first Concerto, he played the Allegro after an introductory number, allowed a solo number to follow it, and ended the first part of the program with the slow movement and finale. During the last part of the program, the much adored Constantia came forth "dressed in white, with roses in her hair," so Chopin described her, and sang the cavatina from Rossini's *La Donna del lago*, with the significant text: "*O quante lagrime per te versai.*" Chopin closed the evening with his *Fantasy on Polish Airs*. Chopin wrote Titus that after the close he was called out to acknowledge the applause. "No one hissed and I had to bow four times — but properly now, for Brandt has taught me how to do it." Soliva, the conductor, had taken Chopin's scores home for study, "and conducted them so that I couldn't rush as if to break my neck. But he managed so well to hold us back that, I assure you, I never succeeded in playing so comfortably with an orchestra. The piano, it seems, was much liked."\* He ends: "I think now of nothing but packing; either on Saturday or next Wednesday I start, going via Krakov. . . ."

This reference was to his pending departure for an ambitious visit to Vienna and Italy. He did not leave until Monday, November 1. On that day, according to Wierzynski, he drove by hansom cab "to pay his last calls, and everywhere he was late, everywhere he was detained beyond the allotted time. It was later reported by those who knew his secret that he met Konstancja in the Saxon Park in a quiet avenue about noon. The youngest Kolberg stood guard at the entrance to insure that no one should see them. They talked together only for a little while and exchanged rings. Frédéric gave Konstancja an old-fashioned wedding ring with a diamond set in silver. They agreed that they would communicate through Jas Matuszynski. He pressed her hand for the last time. Kolberg escorted him to the cab."

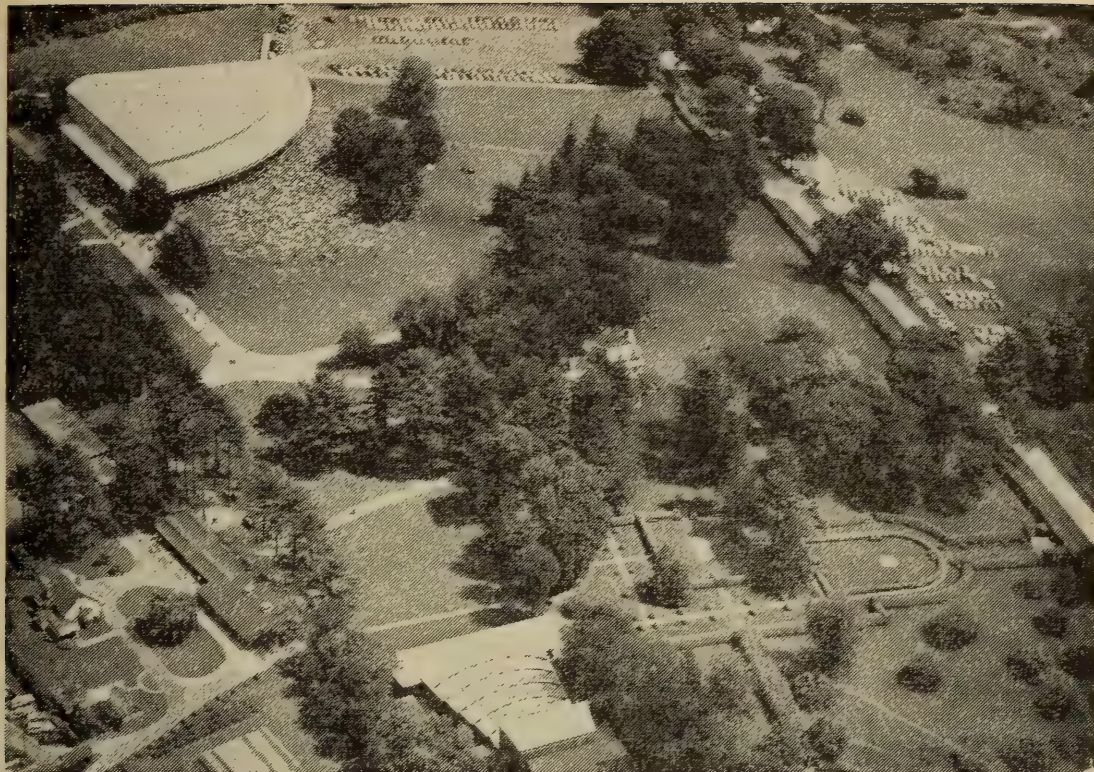
Diverted by the life he was henceforth to lead in other cities than Warsaw, it is to be feared that his raptures over Constantia were soon to become nothing more than a memory.

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\* It was an instrument of Johann Andreas Streicher. The piano at the first concert had been criticized as much too faint, a recurring criticism of Chopin's playing in any case.

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Liszt's remarks on the concertos in his book on Chopin are interesting, and may be considered as among the "fine pages" which George Sand found to atone for its style "*un peu exubérant*." In the concertos and sonatas, Liszt considered the "ideal thoughts" of his colleague fettered by the "classical chains" of extended formal structure. He found them "beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings, whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures.

"He could not retain, within the square of an angular and rigid mould, that floating and indeterminate contour which so fascinates us in his graceful conceptions. He could not introduce in its unyielding lines that shadowy and sketchy indecision, which, disguising the skeleton, the whole frame-work of form, drapes it in the mist of floating vapors, such as surround the white-bosomed maids of Ossian, when they permit mortals to catch some vague, yet lovely outline, from their home in the changing, drifting, blinding clouds."

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## GARY GRAFFMAN

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GARY GRAFFMAN was born in New York City, October 14, 1928. His father, a violinist, had been in Russia a pupil of Leopold Auer and in this country served as Concert-master of the Minneapolis Orchestra, later becoming Auer's assistant in New York. His son showed remarkable aptitude on the piano and at the age of seven, using a pedal extension, was accepted at the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He graduated in 1946, having already made appearances in public with orchestra and in recital. He won the first Rachmaninoff Fund Piano Contest in 1947, the Rachmaninoff Fund Special Award in 1948, and the Leventritt Foundation Award in 1949. He played Prokofieff's Third Concerto with this Orchestra on April 1, 1955; Brahms' Piano Concerto No. 1, on November 8, 1957. He has made five European tours in recent years, and, in 1958 a tour around the world.



## ENTR'ACTE

### THE CHOPIN-POTOCKA LETTERS

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IT WAS once remarked by George Sand that Chopin was versatile in falling in and out of love. There was plenty of provocation in the salons of Paris, for, playing his études or nocturnes with his delicate touch, he became a magnet for the sentimentally inclined. If the letters addressed by him to the Countess Delphine Potocka, and recently published in part, are genuine, he had one affair that lasted longer than that with George Sand herself. Chopin met this Countess in Dresden in 1830, and promptly sought her out when he first arrived in Paris in 1832. She was with him in his last illness. The letters are on an affectionate plane. They are mostly undated, but indicate that Delphine was often away from Paris, at Enghien in Belgium, on the Riviera, or elsewhere. There was a lapse when Chopin was taken under the wing of George Sand, but a renewal when, in 1840, that lady had become more the protectrice than the lover.

These letters have been challenged and defended. Casimir Wierzyński, in his biography of the composer (1949), has been their main advocate, for he there quotes freely from them and devotes a chapter to Delphine.

When Chopin first beheld Delphine in Dresden she was twenty-five and was already a famous beauty. She had married a rich (and dissolute) Count Mieczysław Potocki at eighteen, and had left him as impossible to live with. She inspired many poetic paragraphs, and in Paris was the subject of a charming sketch by Delaroche. Delacroix wrote in his journal: "She is truly beautiful when she raises her eyes at the piano. Then she looks like a Guido or a Rubens Magdalene." She was also eager for life, and inspired the phrase: "*La plus grande des pécheresses*." But she was spoiled by luxury and attention and soon reached a state of boredom. Chopin's friend, Soltan, wrote of her that she could act like a "pampered child, a badly brought-up girl, or a Don Juan in petticoats, who has experienced everything and now cries: 'Give me the moon! I want to find out whether it tastes like good marzipan, because there is nothing left on earth!'"

The bond that drew Chopin was threefold. Delphine (or Findelka, his nickname for her) was not only fair; she was musical, and from the evidence of the letters, responsive to intelligent thought. She was accounted an excellent pianist and a soprano of considerable range. Chopin enjoyed accompanying her.

The history of the "Chopin-Potocka Correspondence" has been set forth under that title by Jan Holcman in the *Saturday Review* (February 27, 1960). Mrs. Paulina Czernicka, a Potocki descendant, possessed the letters, and until 1947 allowed none of them to be revealed. Chopin had asked his "Findelka" to destroy them. They were free and intimate, in some places "ultra-Rabelaisian," so Holcman writes.\* "Mrs. Czernicka was unable to produce originals of these letters, believed lost during World War II in Poland. She provided only typewritten copies. To confuse the episode into complete darkness, the key witness

\* Chopin makes physiological comparisons with the "conception" and "birth" of his études or ballades.

committed suicide two years later." Various fragments have been published since, and there has been a sharp difference of opinion about the authenticity of the letters. Bronislas Sydow was responsible for the publication of some of them under the title: *Frédéric Chopin — 1810-1849*," but when he prepared three volumes of Chopin letters in French translation (two have so far been published) he excluded them and pronounced them spurious in a note which fills two pages of his index. This reversal was due to his dealings with Mrs. Czernicka, whose every statement invited suspicion.

The latest advocate of the letters is Jan Holcman, whose article in the *Saturday Review* offers evidence that they are genuine. In doing so he attacks the case drawn by Arthur Hedley, who, in contributing the article on Chopin for the latest Grove's Dictionary, resents this imposture which "would reveal Chopin in the part of a violent and totally uninhibited lover." He finds them "a poorly disguised assemblage of facts," at times "merely revolting." Mr. Hedley reaches the rather startling conclusion that this mysterious lady "poisoned herself on being pressed to produce evidence."

The passages which have been published hardly bear out what seems to have been Mr. Hedley's *parti pris*. It is almost impossible to believe that any such doubtful character as Mrs. Czernicka could have so plausibly counterfeited Chopin's discursive style, his detailed musical discussions, his penetrating speculations. If, as is entirely possible, the questionable lady doctored the letters here and there with color of her own, there is no possible way of extracting the true metal. The letters, if genuine, are deeply revealing.

J. N. B.

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## THE DECLINE OF PROGRAM MUSIC

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A COMPOSER'S title is his flag. Not too many years ago, anyone who wrote the single word "symphony" over a score was open to suspicion as being a classical pedant. Now, symphonies being the rule, a composer who would dip into legend and quote a colorful passage from a poet on his title-page would be correspondingly under suspicion as a hopeless romantic. One can even observe the switch in point of view in those composers whose years have spanned the æsthetic transformation. Sibelius was one of the first to displace tone poems with symphonies; Stravinsky did not commit himself to a symphony which really was a symphony until his fifty-eighth year (1940). Vaughan Williams in his advancing years would hardly have turned back to sights and sounds of London, nor dwelt again upon sea or landscapes. When Honegger wrote his Fifth Symphony, any thoughts of putting locomotives or football teams into music were well behind him.

One no longer hears heated argumentation over the comparative virtues of "program music" and "absolute music," for the tone poem is no longer a defensible method — it has become an historical fact. The great tone poems of the past are treasurable relics. They are looked upon by an up-to-date composer with a certain amount of condescension as something outside of his immediate ken. They are



enjoyed by audiences, but not on account of the pictorial images or inspiring thoughts they offer to evoke. The title is now taken as little more than an identifying tag, and the music survives in performances on its straight musical appeal. There is something not quite honest about some composers of the programmistic era. They are under suspicion of having concocted a titular banner to attract attention, and in some cases the titles were conceived *post musicam*. Other composers, particularly the earlier great ones of the nineteenth century, acted quite naturally according to the temper of the time. They were simply a part of the general mid-century flowering of the imagination, the liberation of fantasy and stress upon sentiment through all the arts.

The Pastoral Symphony seems to have afforded a conspicuous precedent. There had also been Rameau's neat trick of decorative titles, but where Rameau had been pleasantly piquant, the Romantics became deadly serious about the practice and pushed it to preposterous lengths. They became infatuated with new developments in colorful instruments, dynamics, rich chromatic harmonies, formal freedom. Berlioz, Liszt, Wagner, Strauss found ways to hypnotize the hearer, to soothe or excite the nerves, to build suspense, surprise, to make a tonal assault — all the elements of dramatic sensation with nothing more than a pretense of a dramatic plot.

No one can say that this is anything but an enrichment of tonal means — when not abused. The most interesting thing about the march towards immensity is that it has been most successful when it has been least representational. In this way it can more effectively stimulate our imagination. Our sense of wonder is aroused, as when we see pictures in glowing embers or cloud formations. The composer can be the supreme hypnotist, and the results have been marvelous, so long as audiences were not distracted from direct tonal apprehension. When composers got into the way of attaching literary titles to their scores, they usually diverted their listeners from the music as such. This was always unfortunate. Some cases have been fairly harmless, such as the "heroic" overtures where one hero would really do quite as well as another. Berlioz went further and was too literary-minded for his own good; his titles attracted general attention, which they were no doubt intended to do, but they also stirred up prejudice, argumentation, and a considerable amount of obfuscation. Liszt must be suspected of having climbed on the shoulders of Tasso or Lamartine in his efforts to reach a higher altitude. There is probably not a tone poem in existence where the hearer would have arrived at the composer's title without having been prompted.

The point was reached where critics would pass judgment on a piece by the test of whether or not it lived up to its program. Strauss learned to regret his mistake of carrying the program idea to its extremity. People settled upon his titles as if they had been his starting points and berated him for attempting to make music out of family domesticity, Nietzschean philosophy, sheep, or adverse critics, when all he had done was to compose entirely self-sufficient scores, allowing his fantasy to condition his constructive plan, and to play quite incidentally on a passing quizzical simulation of this or that. He realized only too well that his detractors were approaching his tone poems from a false literary angle and, since they were of the conservative

On the stage, and only on the stage, program music has a real *raison d'être*, the support of the plot and the visual action. Yet the music in an opera never really depicts the story; it rather underlines it, or at its best enraptures us as vocal and orchestral music not inappropriate to the occasion but still of primary importance as music. Strauss lifts us with his own kind of orchestral eloquence, whatever subject is in hand. The Straussian orchestra well suits the high tension of Greek tragedy or the mystic deification of Ariadne; it can meet momentarily the macabre episodes in *Salome*, or seduce us with waltz measures in *The Cavalier of the Rose*. It is still the Straussian plum pudding.

J. N. B.

Born in New York, January 24, 1913

The following orchestra is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, xylophone, and strings.

Semplice -

Handwritten musical score for a single staff in 4/4 time, marked "Semplice -". The key signature has one flat (B-flat). The melody is written on a single staff with various musical notations including slurs, ties, and a "p" dynamic marking. A "(b)" is written above the staff near the end.

[ 30 ]



harmonized statement of the tune in G major. The framework on which the second movement, the Chaconne, is built is a chromatic outline of the first four notes of the Gregorian theme. In the highly rhythmical Allegro vivo, which follows, the character of the Gregorian theme is transformed into the purely secular. The concluding pages resolve into a chorale that is set against the prevailing rhythmic tension of the last movement."

The lineage of Norman Dello Joio is Italian, and also musical. His first teacher was his father, a composer and organist. He studied organ with Pietro Yon and entered the Institute of Musical Art, studying organ and piano with Gaston Dethier, and later at the Juilliard Graduate School. He attended New York City College. He began a career as performer at the age of twelve: first as organist and choir-master in various churches, later extending his activities to conducting various groups from ballet to jazz. He conducted Eugene Loring's Dance Players from 1941 to 1943, for which organization he composed the ballets, *Prairie* and *Duke of Sacramento*. Another ballet, *On Stage!*, had its first presentation by the Ballet Theatre in Boston. He wrote a score for Martha Graham entitled *Diversion of Angels*. He has been much favored in recent years by awards and commissions. His Piano Trio won the Elizabeth Sprague Coolidge Composition Award, and in 1939 he studied with Bernard Wagenaar at the Juilliard School under a scholarship. He has won two Guggenheim fellowships (1944, 1946) and a grant from the American Academy of Arts and Letters. He also won a Town Hall Composition Award. The *Variations*, *Chaconne* and *Finale* won the New York Critics Circle Award in 1948. In the summers of 1940 and 1941 at the Berkshire Music Center, and in the intervening winter at the Yale School of Music, he studied composition with Paul Hindemith.

He has composed for Robert Shaw's Collegiate Chorale a Symphony for Voices and Orchestra after Stephen Vincent Benét's *Western Star* (1945), and has set for the same organization Walt Whitman's *The Mystic Trumpeter*. Orchestral works include: *Magnificat*, *New York Profiles*, *To a Lone Sentry*, *Concert Music*, *Ricercari* (piano and orchestra), and a symphony, *The Triumph of St. Joan*. There are also numerous works for chamber orchestra and smaller chamber groups.

Mr. Dello Joio taught composition at Sarah Lawrence College in Bronxville, New York from 1945 to 1950. At present his time is given exclusively to composition. He has recently completed an opera *The Ruby*, based on a play of Lord Dunsany; and a dramatic cantata *The Lamentation of Saul*, based on a play of D. H. Lawrence, *David*. The latter was first performed at South Mountain, Pittsfield, Massachusetts, during the summer of 1954 with Leonard Warren as soloist.

# EXCERPTS FROM ACT III, "*DIE MEISTERSINGER* *VON NÜRNBERG*"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

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"*Die Meistersinger von Nürnberg*" was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

THE Introduction to the Third Act of "*Die Meistersinger*" is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the cellos. Wagner himself has explained his purpose: "The opening theme for the cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she was moved to escape, if only to hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler's song, very softly and much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler*, danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

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# LIST OF WORKS

*Performed in the Afternoon Series*

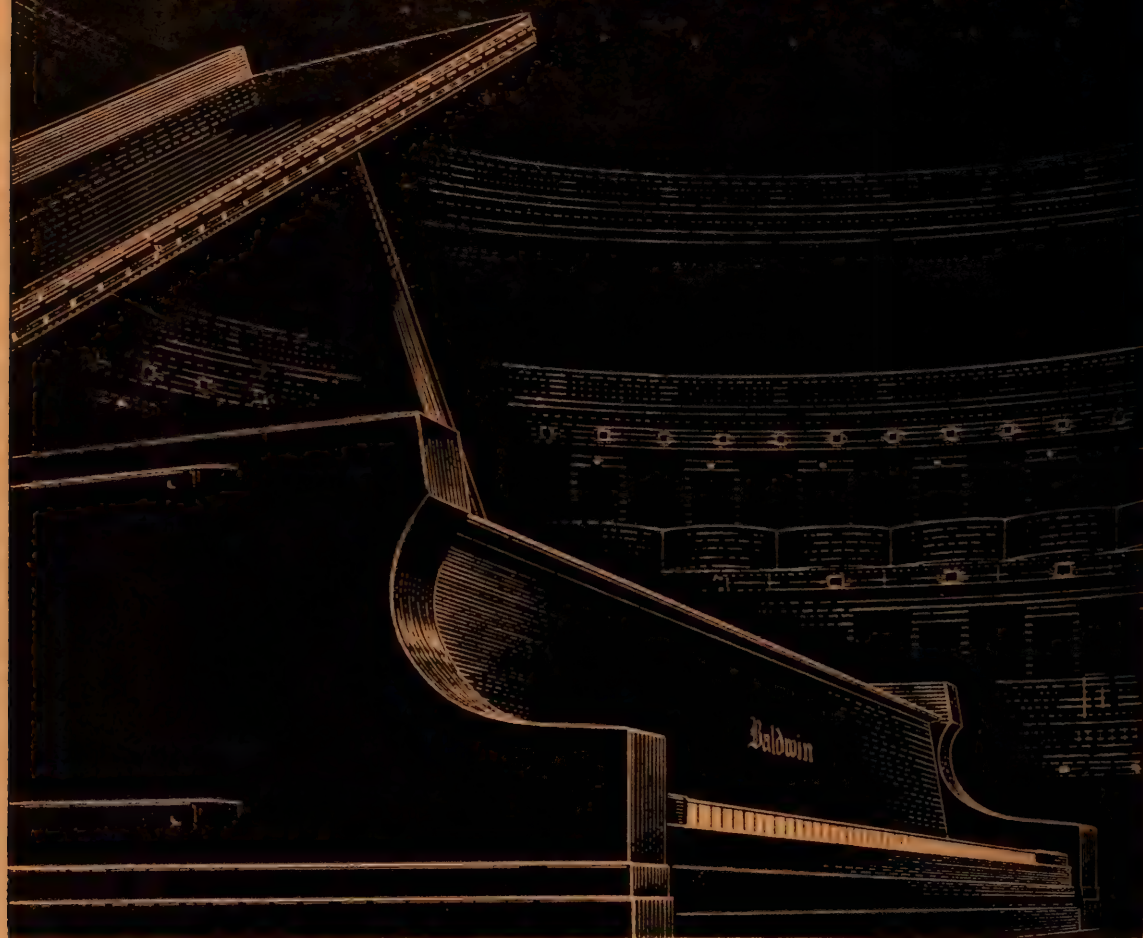
DURING THE SEASON 1959-1960

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- AMIROV.....Kyurdi-Ovshari Mugami  
I November 21
- BARBER.....Souvenirs, Ballet Suite, *Op.* 28  
III January 23
- BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72  
V March 26
- CHOPIN.....Piano Concerto in E minor, *Op.* 11  
Soloist: GARY GRAFFMAN V March 26
- COPLAND.....Orchestral Suite from the Opera, "The Tender Land"  
(First concert performance in New York; conducted by the composer) I November 21
- DELLO JOIO.....Variations, Chaconne and Finale  
V March 26
- DVOŘÁK.....Concerto for Cello, in B minor, *Op.* 104  
Soloist: GREGOR PIATIGORSKY IV February 20
- KABALEVSKY.....Concerto for Cello and Orchestra, *Op.* 49  
Soloist: SAMUEL MAYES I November 21  
(Conducted by the composer)
- KHRENNIKOV.....Symphony No. 1, *Op.* 4  
I November 21
- LOPATNIKOFF.....Music for Orchestra, *Op.* 39  
(First performance in New York) IV February 20
- MAHLER.....Adagio from the Tenth Symphony (Posthumous)  
II December 19
- MENDELSSOHN.....Symphony No. 3, in A minor, "Scottish," *Op.* 56  
II December 19
- MOZART.....Piano Concerto No. 24, in C minor, K. 491  
Soloist: CLAUDE FRANK II December 19  
Symphony No. 39, in E-flat major, K. 543  
IV February 20
- SCHUBERT.....Symphony No. 2, in B-flat major  
III January 23
- STRAVINSKY.....Suite from the Ballet, "L'Oiseau de feu"  
III January 23
- WAGNER.....Overture to "Tannhäuser"  
III January 23  
Excerpts from Act III, "Die Meistersinger von Nürnberg"  
V March 26

WILLIAM STEINBERG conducted the concert on January 23

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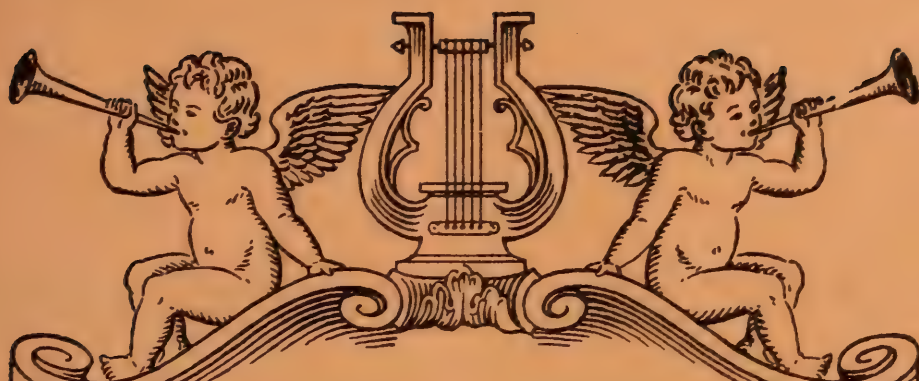
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*with historical and descriptive notes by*

JOHN N. BURK

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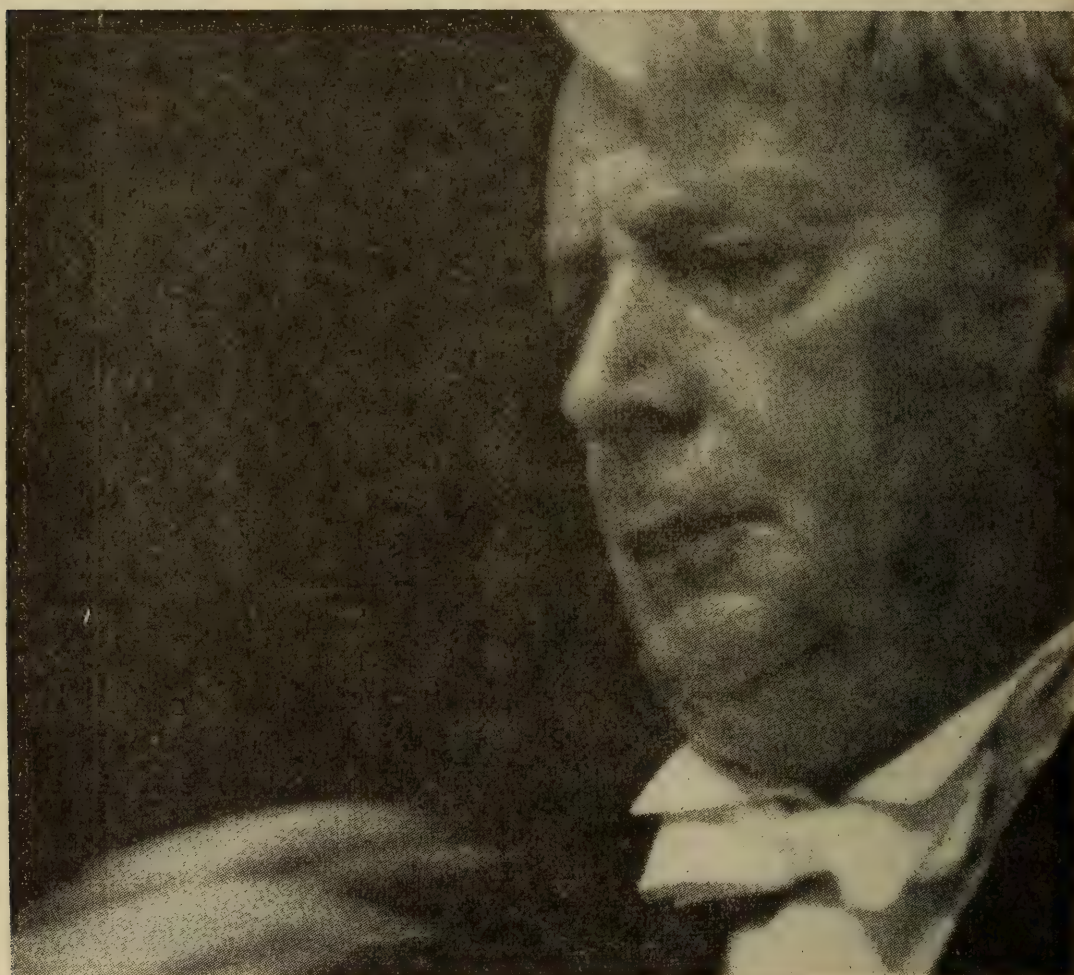
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# First Program

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FRIDAY EVENING, NOVEMBER 20, at 8:30 o'clock

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## Program

MOZART.....Symphony No. 38, in D major, "Prague," K. 504

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

COPLAND.....Orchestral Suite from the Opera, "The Tender Land"

- I. Introduction and Love Music
- II. { Party Scene
- III. { Finale: The Promise of Living

*(Conducted by the composer)*

### INTERMISSION

BEETHOVEN.....\*Symphony No. 5, in C minor, *Op.* 67

- I. Allegro con brio
  - II. Andante con moto
  - III. { Allegro; Trio
  - IV. { Allegro
- 

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## SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental com-



position, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

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## SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

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The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. The Suite was performed at the Boston concerts April 10-11, 1959. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane*, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because



she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The first movement of the Suite begins with the music from the Introduction to Act III and is followed by an almost complete version of the Love Duet from Act II.

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor

The promise of living  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

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## SYMPHONY NO. 5, IN C MINOR, *Op. 67*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the

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disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used

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this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy

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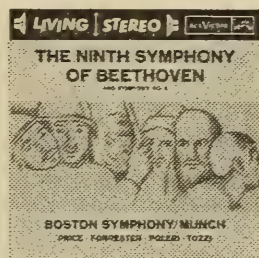
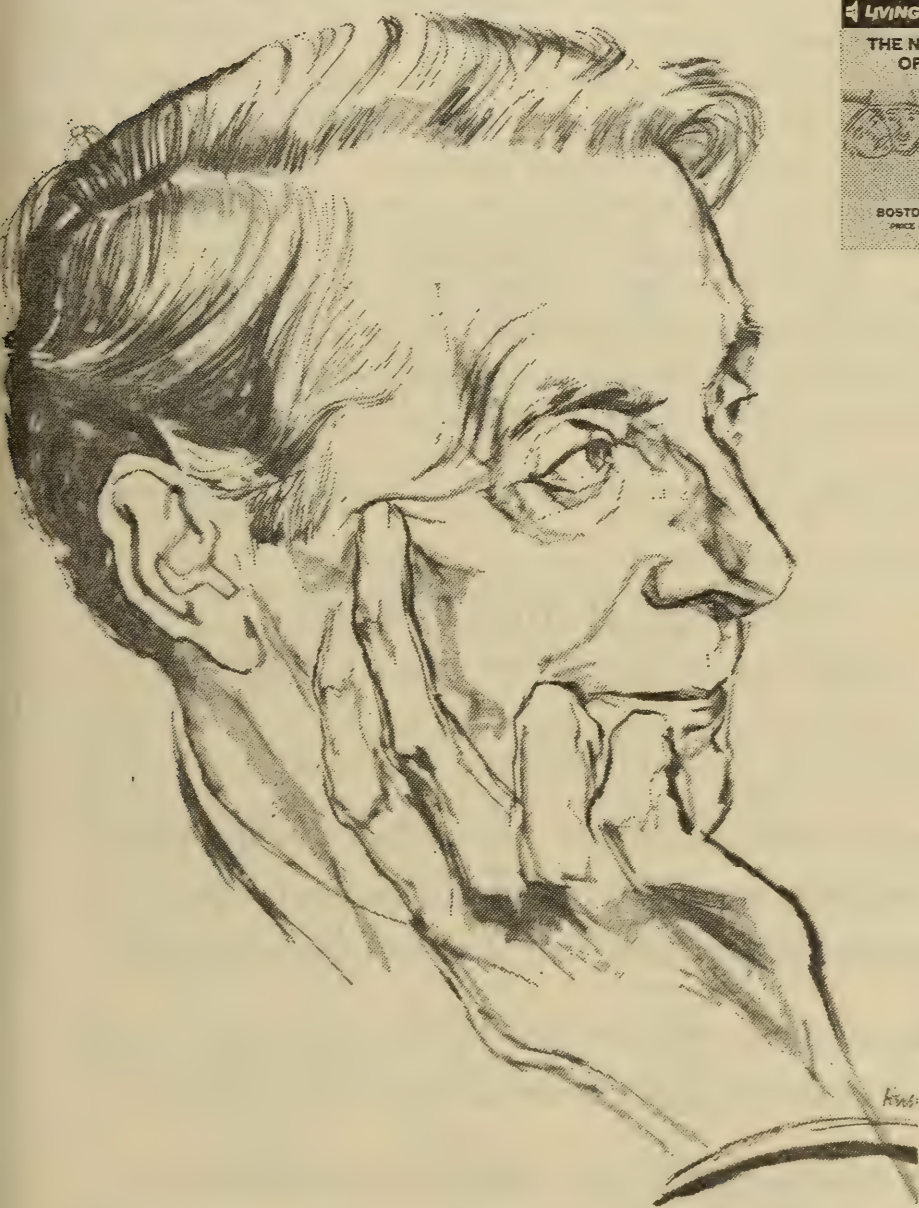
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The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by

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the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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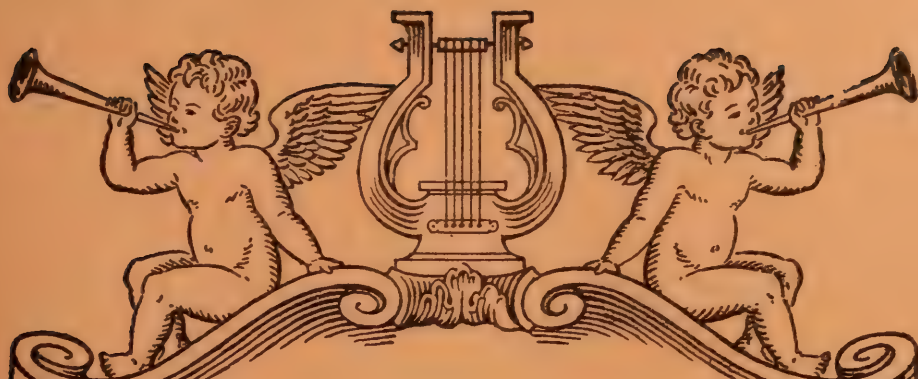
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*with historical and descriptive notes by*

JOHN N. BURK

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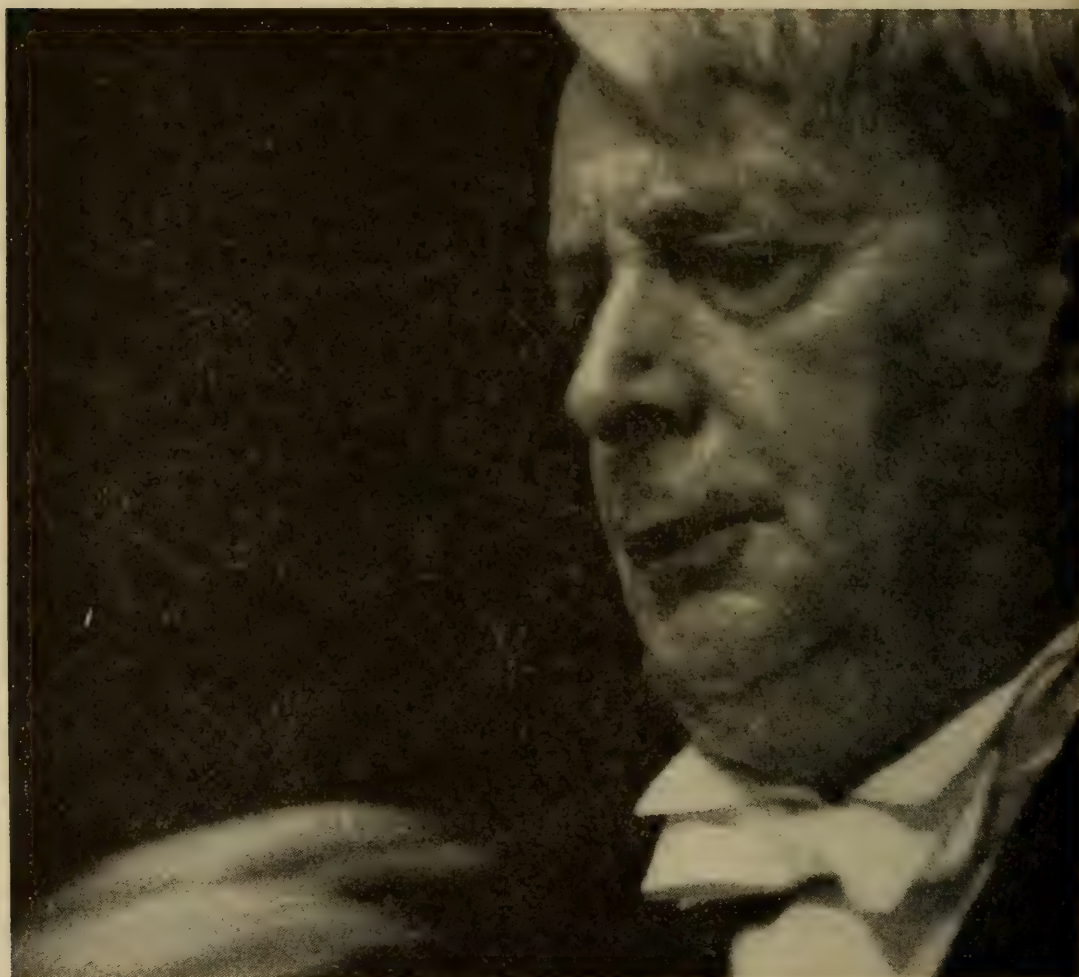
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## Second Program

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FRIDAY EVENING, DECEMBER 18, at 8:30 o'clock

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MENDELSSOHN . . . . . Symphony No. 3, in A minor, "Scottish," *Op.* 56

- I. Andante con moto; Allegro un poco agitato
- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo; Allegro maestoso assai

*(Played without pause)*

### INTERMISSION

MOZART . . . . . Piano Concerto No. 24, in C minor, K. 491

- I. (Allegro)
- II. Larghetto
- III. Allegretto

RAVEL . . . . . \* "Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

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CLAUDE FRANK

Mr. FRANK uses the Steinway Piano

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# SYMPHONY NO. 3 IN A MINOR, "SCOTTISH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

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This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting. The first performance in this country was by the Philharmonic Society in New York, George Loder conducting, November 22, 1845. The first performance in Boston was by the Academy of Music at the Melodeon, November 14, 1846, G. J. Webb conducting.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The score is inscribed as "composed for and dedicated to Her Majesty Queen Victoria of England." It was published in 1843.

IN THE spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their "long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." The moorlands intrigued him too, and when fogs and rains permitted, the sketchbook was brought out and put to good use. Mendelssohn was an insatiable tourist, and if the camera had been invented would surely have otherwise committed landscapes to memory.

He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland had dwelt. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony." There follow sixteen measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scotch air sung by the landlord's daughter.

In this way Mendelssohn carried out of Scotland two scraps of melody that were to be put to good use — this one and the opening measures of the "Fingal's Cave" Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although



he so referred to it in his letters. There have been attempts to prove the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh, testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, warlike — is familiar to every amateur."

The trouble with Mr. Hogarth's statement is that most hearers, certainly the German ones, have not followed him so far. An enthusiastic Britisher would tend to make much of such thematic resemblances; but, after all, a folkish tune in the British Isles or Germany can have much in common, and by the time Mendelssohn has in his own way developed through a dozen measures the quasi jig-like 6-8 of the first movement or the theme of the scherzo in which one can possibly discern "national character," any truly Scottish jauntiness seems to have departed. German writers, in a day given to imaginative flights, went far afield from the Scottish scene. Ambrose was reminded by the "violent conflicts" in the Finale (which someone else likened to the gathering of clans) of "a roaring lion with which we might fancy a young Paladin in knightly combat. . . . And then the airy, elfish gambols of the Scherzo — we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty of the Woods, or Cinderella, or *Schneewittchen*."

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the symphony. Mendelssohn, who took pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and

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would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the "*Meeresstille*" Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

In the winter of 1830-31, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The *Fingal's Cave* Overture then occupied him, and two symphonies "which," he wrote, "are rattling around in my head." But the *Italian* Symphony took precedence over the other, and even when that was in a fairly perfected condition, the *Scottish* Symphony seemed to elude him. He had good intentions of presently "taking hold" of it, but the Italian sunshine scattered his thoughts. "Who can wonder that I find it difficult to return to my misty Scotch mood?" The "*schottische Nebelstimmung*" was to bear fruit in the by no means uncheerful minor cast of the music. Another score, the *Reformation* Symphony, also in an unfinished state, was in his portmanteau at this time. This, with his earlier C minor Symphony and the later "*Lobgesang*," were to comprise all of his works in this form.

He carried the *Italian*, *Scottish*, and *Reformation* symphonies about with him for years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. Had the symphonies been numbered in the order of their composition, they would have been as follows: first, the C minor (1824), second the *Reformation* (1830-32), third the *Italian* (1833), fourth the *Song of Praise* (1840), and last the *Scottish* (1842). But the *Italian* and *Reformation* symphonies were withheld from publication until after his death, and thus attained the numbering Fourth and Fifth. By this circumstance the "*Lobgesang*" was published second in order, the *Scottish* third, and they were so numbered.

Mendelssohn at last dated the manuscript of his *Scottish* Symphony as completed January 20, 1842, and on March 3 made it publicly known, conducting it at a Leipzig Gewandhaus concert. It was several times repeated there, and played in Berlin, where Mendelssohn then dwelt in the service of Friedrich Wilhelm IV of Prussia. In June, Mendelssohn visited England again and conducted the work at a Philharmonic Concert (June 13), when it was much applauded. The audience at this time was not informed of any connection between the "new symphony" and Scotland. Mendelssohn, summoned to an audience with Queen Victoria, played to her and the Prince Consort, and



asked her to sing in return. Compliments were interchanged — in all sincerity, for the royal couple were delighted with their German visitor, and he, in his turn, wrote that she had sung “really quite faultlessly, and with agreeable feeling and expression.” Mendelssohn asked the permission of the British Sovereign to dedicate his symphony to her, “for the English name would suit the Scottish piece charmingly.”

. . .

“The several movements of this symphony,” according to instructions printed in the original edition, “must follow each other immediately and not be separated by the usual pauses” (each movement, however, closes upon its tonic chord).

The main body of the first movement, like the slow introduction, is in A minor, a lively 6-8 rhythm opening with its first theme given to the strings and oboes pianissimo. A transitional passage assai animato introduces the second theme in E minor, played by the clarinet while the first violins combine the first theme with the new one. There is the usual procedure of development, restatement and coda, and, to close, a repetition of a few measures from the introduction.

The second movement, vivace non troppo, in F major 2-4, is in effect a scherzo and was so named in the earlier edition, although, like each movement in this symphony, it follows the sonata form. The second subject is but briefly developed.

The third movement, adagio, in A major 2-4, discloses its first theme in the tenth measure as the first violins play *cantabile*. A march-like passage introduced by the wood winds intervenes before the second theme in E major is introduced by the first violins with pizzicato accompaniment.

The Finale, allegro vivacissimo 2-2, restores the tonality of A minor. The first theme is at once introduced by the violins over violas, bassoons and horns, and the second (in E minor) by oboes and clarinets after a transitional episode for the full orchestra. The movement is developed at length and closes with a sonorous allegro maestoso assai, A major 6-8. This Finale was once compared to “a gathering of the clans,” perhaps on account of the tempo indication allegro guerriero which stood on the earlier edition but which was later changed.

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# PIANO CONCERTO NO. 24, IN C MINOR, K. 491

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This Concerto was composed in March, 1786.

The orchestration consists of flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

OF Mozart's twenty-seven concertos for piano there are two in the minor tonality: this one and the Concerto in D minor, K. 466 (numbered 20, and composed in the year previous). The minor mode was often for Mozart a signal for serious, even tragic matters.

Einstein wrote that Mozart here "evidently needed to indulge in an explosion of dark, tragic, passionate emotion." The composer's motive is of course pure conjecture. The plain and astonishing fact is that Mozart, tied up with many duties, absorbed in the preparations for *Figaro* (this was the *Figaro* year), turned out not a casual piece in the entertainment pattern, but what is generally considered his most independent and challenging, his most prodigious work in this form. It is his ultimate venture, his furthest exploration of the piano concerto; for the three which were to follow were to be a further refinement on what he had done. If Mozart could be said ever to have ignored his public in a concerto and followed completely his own inner promptings, it was here. The first audience must have been dismayed when instead of the usual diatonic opening subject they were presented with a tortuous, chromatic succession of phrases with upward skips of diminished sevenths. This was a new and strange tonal world, and not a gracious one. Their dismay would not have been lessened when the whole orchestra proclaimed the theme with dire emphasis. A soft theme introduced by the woodwinds gives only momentary relief, for the first theme sweeps it away. The piano enters with a new theme, still in C minor, but is drawn into the ubiquitous theme, adding an octave to the wide interval. The theme dominates the movement, the soloist (as in the D minor Concerto) adding to the excitement with agitating scale passages. It is a less stormy opening movement than that of the D minor Concerto, but it is more vivid, more subtle, and more deeply felt. Although the cadenza brings a long coda, ending pianissimo, there is no assuagement, and the serenity of a major mode is imperative. Nothing could be more serene than the melody of the Larghetto. The three elements — piano, strings and winds — are combined each way with wondrous results. In treating the wind choir, the composer obviously gloried in having a full quota, clarinets and



oboes included, and he made the most of them (the trumpets and drums had no place here but are mustered in the other movements). The final Allegretto brings no happy ending as the finale of the D minor does. It begins and ends in C minor, traversing many keys. It is a series of variations on two subjects, the second of which opens the way for astonishing chromatic development — a chromaticism which serves for thematic individualization, modulation and transition equal in skill to the manipulations in the G minor Symphony which would come two years later. These variations defy description — they are surely one of Mozart's highest achievements in the form.

This concerto combines range, intensive direction and extraordinary adventurousness. It speaks to the nineteenth century, and was a favorite with Beethoven. Under the immediate spell of a performance, one is strongly moved to give it some sort of crown — the crown, let us say, for the ultimate point, as Mozart through his life sought to bring the orchestra and his own instrument into ever closer communion.

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## CLAUDE FRANK

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CLAUDE FRANK was born in Nuremberg, Germany, in 1925, and has made the United States his home, having lived here since 1941. He was a student in the conducting department of the Berkshire Music Center in the summer of 1947 under the direction of Serge Koussevitzky. In the following year he joined the faculty at Bennington College in Vermont. He has served as assistant conductor of the Dessoff Choir. However, through the years his attention was increasingly taken by his development as pianist. He studied with Artur Schnabel for ten years and later joined the faculty of Rudolf Serkin's school at Marlboro, Vermont, taking part in the Marlboro Music Festival. It was under the advice of both Schnabel and Serkin that he devoted himself principally to the piano. He has toured Europe as well as America in recitals and appearances with orchestra.

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*DAPHNIS ET CHLOÉ* — BALLET IN ONE ACT —

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SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough

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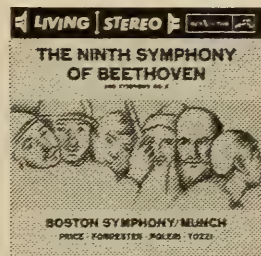
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"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907\* is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes

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\* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

## PROGRAM BULLETINS FOR OUR RADIO LISTENERS

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# BROADCASTS by the BOSTON SYMPHONY ORCHESTRA *Winter Season, 1959-1960*

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The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
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**WQXR-AM	1560 kc	New York
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The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday-Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
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The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
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The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

\* - Stereophonic Broadcast

\*\* - Affiliates of WQXR, New York

was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reenact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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The remaining Friday evening concerts in this series will be as follows:

January 22      WILLIAM STEINBERG, *Conductor*

February 19      CHARLES MUNCH, *Conductor*  
GREGOR PIATIGORSKY, *Cello*

March 25      CHARLES MUNCH, *Conductor*  
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# Boston Symphony Orchestra

(Seventy-ninth Season, 1959-1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## CONCERT BULLETIN

*with historical and descriptive notes by*

JOHN N. BURK

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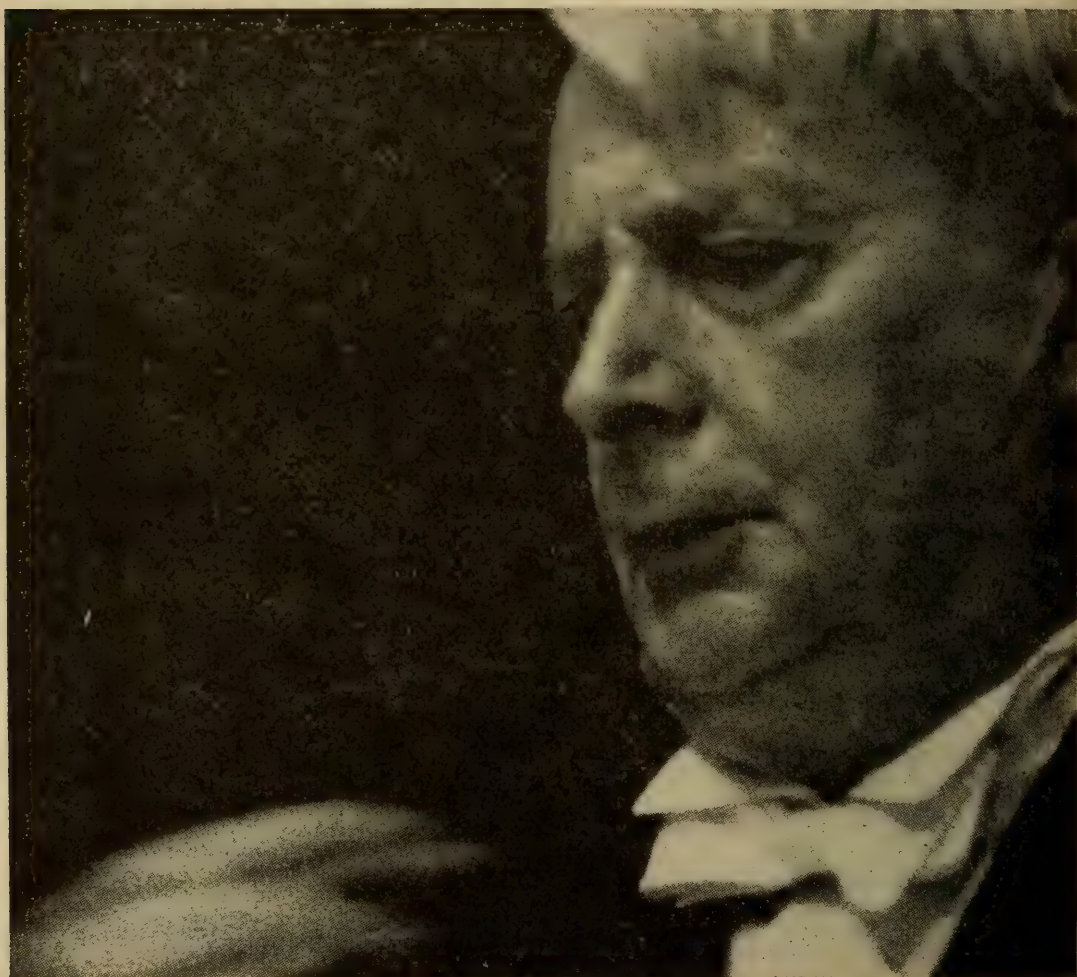
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## Third Program

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FRIDAY EVENING, JANUARY 22, at 8:30 o'clock

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WILLIAM STEINBERG, *Guest Conductor*

SCHUBERT.....\*Symphony No. 2, in B-flat major

- I. Largo; Allegro vivace
- II. Andante
- III. Minuetto: Allegro vivace
- IV. Presto vivace

WAGNER.....Overture to "Tannhäuser"

### INTERMISSION

BARBER.....Souvenirs, Ballet Suite, *Op. 28*

- I. Tempo di walzer
- II. Schottische
- III. Pas de deux
- IV. Two-step
- V. Hesitation-Tango
- VI. Galop

STRAVINSKY.....Suite from the Ballet, "L'Oiseau de feu"

- Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
  - Dance of the Princesses
  - Infernal Dance of all the Subjects of Kastchei
  - Berceuse
  - Finale
- 

BALDWIN PIANO

\*RCA VICTOR RECORDS

## WILLIAM STEINBERG

William Steinberg, who is making his first appearances here as guest conductor of the Boston Symphony Orchestra, has been the Music Director of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and also composing. He also became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he won the Wüllner Prize of the City of Cologne, became the assistant to Otto Klemperer at the Cologne Opera and in 1924 became the first conductor. In the following year he conducted the Opera at Prague and was soon made its director. In 1929 he went to Frankfurt and became the general music director of the

Opera there and the Museums-Konzerte, and at the same time guest conductor of the State Opera in Berlin. In 1933 the Nazi government deprived him of his position.

In 1936 he became the founder-conductor of the Palestine Symphony Orchestra, now the Israel Philharmonic Orchestra. In 1938, he was invited by Toscanini to become Associate Conductor and in the next year regular Conductor of the NBC Orchestra in New York. He also conducted numerous orchestras in America as guest. He was appointed Music Director of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh. In 1958 he became Music Director of the London Philharmonic, a position which requires him to divide his time between this country and England.

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## SYMPHONY NO. 2 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;

died in Vienna, November 19, 1828

---

Schubert wrote his Second Symphony between December, 1814, and March, 1815. Records do not reveal a public performance before it was played from the manuscript at the Crystal Palace Concerts in London on October 20, 1877 (a newspaper then stated that it was being "produced probably for the very first time since its birth"). The Symphony was performed in New York by the Philharmonic-Symphony Society under the direction of John Barbirolli, on November 22, 1936.

The manuscript was published in 1884. The orchestration requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

WHEN this Symphony was performed by the New York Philharmonic-Symphony Society in 1936, Lawrence Gilman, conjecturing that this was probably the first performance in America, proposed a pointed question:

"Granted that the two most frequently played of Schubert's symphonies are masterpieces; that the public loves and delights to hear them; that there is always a new generation to encounter them, a new crop of concert-goers to whom they are a novel experience; granting all this, the question persists: Why need the other symphonies of Schubert — those that show revealingly the progress and ripening of his art, that are in themselves full of delightful and surprising things — why need they be left unplayed, gathering unmerited dust on the shelves of orchestral librarians?"

Boston is unfortunately not exempt from this reproach. The performance of Schubert's Second Symphony in 1944 was very likely the first in this city.\* There have been reassuring, if belated, answers to the above question in performances of this symphony by other orchestras. The definitive answer, of course, lies in the music itself and what it may contain of youthful charm and traits prophetic of the two later and better-known symphonies of Schubert, the "Unfinished" and the great C major.

The introductory Largo opens with broad chords, gradually subsiding to pianissimo. The vivace discloses the principal subject which is to dominate the movement without cessation — a smooth-running figure in the violins which gives the whole its brilliant quality, its marked string accentuation. The movement is swift, adroit, extended in sheer exuberant resource. The Andante (in E-flat) is more docile,

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\* Nor has the Boston Symphony Orchestra performed Schubert's First Symphony. His Third has been performed once under Igor Markevitch (February 22-23, 1957). The Fourth has been performed once since 1928 — by Charles Munch, April 27-28, 1951. The Sixth was last heard under Gericke in 1886.

making no attempt to unseat the accepted ways of a century past. The theme could be called Haydnesque, naïve. There are five variations and a Coda. The Minuet (in C minor) shows renewed vigor, with a contrasting quiet trio in the major, where the oboe has the melody and the clarinet takes it in imitation. The finale, a true presto vivace, rides its full course on a reiterated rhythm, at first subdued, gathering thrust and impact. Albert Roussel once wrote of this finale, "To my mind the final presto contains the most interesting passages of the whole symphony. The first bar of the opening theme of this presto afterward gives opportunity, towards the middle of the movement, for a development of rather Beethovenian character, but original and daring and evidently contemporaneous with the writing of the *'Erlkönig.'* It is also noteworthy that the second theme of this movement, in E-flat, is repeated at the end of G minor. So we see that Schubert in his early works makes a habit of departing from classical traditions."

Roussel's reference to the "*Erlkönig*" is a reminder that the Schubert who composed this symphony, even though still at the threshold of symphonic possibilities, was no novice in other forms. By the year 1815, the year of this symphony, Schubert, aged eighteen, had composed 182 songs which have been published, and many more which have not. They include such little masterpieces as "*Gretchen am Spinnrade*" (October 19, 1814), and, in 1815, "*Der Erlkönig*," "*Heidenröslein*," "*Rastlose Liebe*," "*Sehnsucht*," "*An die Frühling*," "*Wanderers Nachtlied*." He was already very definitely a matured artist—to quote Gilman, "a lyric and musico-dramatic genius, by the grace of God." Schubert wrote his first six symphonies between 1813 and 1818, the "Unfinished" in 1822, and the great C major in 1828.\* That the first six were closer to eighteenth-century symphonic patterns than the two famous posthumous ones, less free in their scope, cannot with any certainty be laid to limitations in the composer's imagination or skill at the time; which he demonstrated by a vast quantity of music in all forms. It should rather be laid to the very limited orchestras which were on hand to perform them.

Sometimes Schubert composed purely for his own pleasure, without prospect of performance, sometimes for specific performance by players strictly amateur. Their limitations did not necessarily clip his wings. He could accommodate an occasion with a trivial march or galop, illuminate another with a chamber work of the purest beauty. The

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\* The First (in D major) was written in 1813, the Second (in B-flat) and Third (in D major) in 1815, the Fourth, "Tragic" (in C minor), in 1816, the Fifth (in B-flat, without trumpets and drums) in 1816, and the Sixth (in C major) in 1818.

There was also, between the last two, the E major Symphony, which, left in sketch form, has been filled out and performed. The so-called "Gastein" symphony of 1825 remains apocryphal, and according to recent conjecture may have been an early sketch for the great C major.



first of the symphonies, and probably the second, were written for the very amateurish student orchestra of the *Konvikt*, the state-subsidized school which Schubert attended as a choir boy of the Imperial *Kapell*. He had left the school when he wrote these symphonies, but he still played viola in the evening "practice" concerts at the *Konvikt*. It was about this time that the "Society of Amateurs" (*Dilettanten Gesellschaft*) began to grow from a small gathering of friends into an assemblage which could call itself an orchestra. It was a typical product of home music-making in Biedermeyer Vienna and sprang from the quartet parties at the Schubert house, where Schubert's father played the violoncello, his brothers the violins, while Franz sat in as viola and provided quartets where needed. Musical friends added their talents; a double quartet led them to attempt small symphonies, slightly edited. Wind players were no doubt found, as the orchestration of these early symphonies of Schubert would suggest. Indeed, the orchestra expanded until the meetings had to be transferred to the larger rooms of a more prosperous friend. At length, in 1818, it required, to hold them all, the new house "*Am Gundelhof*" in Schottenhof, purchased by the retired player Otto Hatwig. Their programs were ambitious, their playing no doubt spotty. Symphonies of Mozart and Haydn and the first two of Beethoven were tried out, not to speak of various contemporaries now forgotten. Schubert, ready to oblige at all times, wrote his two Overtures in the Italian Style for them and as many symphonies, probably, as they could get around to playing. This zealous musical activity, carried on privately for the enjoyment of the performers — an audience being quite inessential — was typical of the general appetite for music which abundantly surrounded Schubert and stimulated his musical growth. He sang in the Emperor's choir, he played leading violin in the *Konvikt* orchestra and kept up that connection after leaving. He was ready, as pianist, for any occasion, would take over the organ if need be, or take the viola in a case of shortage. He wrote cantatas which promptly found groups to perform them; masses and ritual music when his parish church at Lichtenthal had use for them, which was often. Poets were plentiful as buttercups in that florid era. Schubert made fast friends among them and was so

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provided with verses, which he set forthwith to music, together with the poetry of accepted fame. Small and great, every poem he could lay his hands on was at once transformed into music. Long ones became cantatas, interminable ballads became interminable scores. Notes went upon paper unceasingly in those years. The supply of paper might give out — his purse was always light — but the source of melody never. Any text would do. As Schumann once said, he could have set a "placard" to music. As in Mozart's case, Schubert could be inspired by a worthy text or he could lift a mediocre one to his own plane.

When he would appear with a new group of songs under his arm, there was likely to be a singer at hand to try them out. If not, he would sing them himself. In the year 1815 he wrote several operas entire, without any immediate hope of performance. Meanwhile he submitted compositions to his teacher Salieri, the respected royal *Kapellmeister*, chafing at his imposed Italianisms and loving him still. In addition to all this, since it brought him no cash whatever, he taught the elementary grade in his father's school. This was a heavy and tiresome task, for although most of the Schuberts subsisted by teaching, Franz never took kindly to the traditional profession of his family. How he managed between classes and the correction of scrawled exercises to compose such a vast quantity of quartet, piano, choral, orchestral, operatic music, and above all songs by the hundreds, was the subject of perpetual astonishment by his friends about him.

None of this music brought him at this time a single penny in return. There was as yet no remote thought of publication. He was quite careless of his manuscripts once they had been tried out. Some of his friends were astute enough to make copies and keep them. Others saved original manuscripts, and it was by their care that the bulk of his music, for many years almost totally disregarded, was saved and survived in publication. Sir George Grove, whose crusading enthusiasm keeps him, these many years later, a foremost Schubertian, wrote: "The spectacle of so insatiable a desire to produce has never before been seen; of a genius thrown naked into the world and compelled to explore for himself all paths and channels in order to discover by exhaustion which was best — and then to die."

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# OVERTURE TO "TANNHÄUSER"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed the Overture to "*Tannhäuser und der Sängerkrieg auf Wartburg*, Romantic Opera in three acts," in the spring of 1845. The Opera had its first production in Dresden on October 19 of that year under Wagner's direction. The Overture was first heard separately as a concert piece when Mendelssohn conducted it from the manuscript February 12, 1846, at a Pension Fund Concert by the *Gewandhaus* Orchestra in Leipzig.

The Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, tambourine and strings.

WHEN Wagner was rehearsing the Orchestra at Zürich for a performance of the Overture, he wrote at the request of the players a descriptive program which was published in the *Neue Zeitschrift* of January 14, 1853.

"At first the orchestra leads us into the Pilgrims' Chant; it comes nearer, swells into a mighty outpouring of sound and at last fades away. — Evening dusk: last echoes of the song. As night falls we behold magic shapes: a rosy mist arises, joyous outcries assail us; the motions of a voluptuous dance take shape. These are the seductive spells of the 'Venusberg,' which appear in the night to those who are susceptible to their charm. . . . Drawn by these enticements, we discern the shapely form of a man — Tannhäuser, the Singer of Love. He addresses the voluptuous revelers with a love song of his own, and they respond wildly as the luminous mist envelops him. . . . Venus herself appears. The blood in his veins is enflamed with desire. . . . But the Pilgrims' Chant is heard again, and gradually intrudes upon the scene as the shadows are gradually subdued by the coming of day. . . . At length the sun rises in splendor, and the Pilgrims' Chant reaches the power of a joyous proclamation. Salvation is won for all that lives and moves upon the world. The strains of the Venusberg itself are redeemed from the curse of impiety. In the chorus of redemption, the two elements, the soul and the senses, God and Nature, are reunited by the atoning kiss of holy Love."

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## SOUVENIRS, BALLET SUITE, *Op.* 28

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

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Composed in 1952, this Suite had its first performance in concert form by the Chicago Orchestra under Fritz Reiner, November 12, 1953.

The orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, snare drum, bass drum, cymbals, triangle, harp, and strings.

SAMUEL BARBER wrote to his publisher, H. W. Heinsheimer, of G. Schirmer and Company, the following description of his *Souvenirs*: "In 1952, I was writing some duets for one piano, to play with a friend, and Lincoln Kirstein suggested that I orchestrate them for a ballet. Commissioned by the Ballet Society, and not yet performed, the Suite consists of a Waltz, Schottisch, Pas de Deux, Two-Step, Hesitation, Tango and Galop. One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first Tangos; *Souvenirs* remembered with affection, not in irony, or with the tongue in the cheek, but in amused tenderness."

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## SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

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In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu*, a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

In the present performances Mr. Steinberg will use the revision made by the composer in 1919, which has a more modest orchestration. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. The orchestration of the version here performed calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, pianoforte, harp, and strings.

FOKINE's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude,



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she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

• •

How two Russian geniuses met and collaborated to their mutual glory in *The Fire-Bird* is interestingly told by Romola Nijinsky, in her life of her husband,\* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the Ballet Russe.

\* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

## PROGRAM BULLETINS FOR OUR RADIO LISTENERS

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WAMC-FM	90.7 mc	Albany

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The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
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WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

\* - Stereophonic Broadcast

\*\* - Affiliates of WQXR, New York

Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called '*Feu d'artifice*.' Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar



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prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

• •

Stravinsky tells in his memoirs how he was drawn into the circle of which Diaghilev was the center and dynamo. Diaghilev had sensed at once the promise of the composer of the *Scherzo fantastique* and the *Feu d'artifice* which he had heard at a Siloti concert in the winter of 1909.

In the process of forming a ballet company he ordered from the young man orchestrations of piano music by Chopin and Grieg. Stravinsky duly provided these and continued to work upon his opera *Le Rossignol*, which he had begun under the eye of his master, Rimsky-Korsakoff, who had died in June, 1908. It was at this point that Diaghilev handed to him the commission for *L'Oiseau de feu*, which Liadov had forfeited by inaction. Benois in his memoirs relates that Stravinsky surprised them in their discussions by his interest in the theatre, painting, architecture, sculpture. "Although he had had no grounding on these subjects, discussion with him was very valuable to us, for he 'reacted' to everything for which we lived. In those days he was a very willing and charming 'pupil.' He thirsted for enlightenment and longed to widen his knowledge."

Stravinsky went to Paris for the first performance, where, he tells us in his memoirs, he made his first acquaintance with that city. His ballet which, needless to say, excited Paris as resplendently new music superbly produced, was an ideal introduction.

"My stay in Paris enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember that on the evening of the première, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial for the remainder of his days." This recognition, he admits, greatly encouraged him in future projects then in his mind, which turned out to be *Petrouchka* and *Le Sacre du printemps*.

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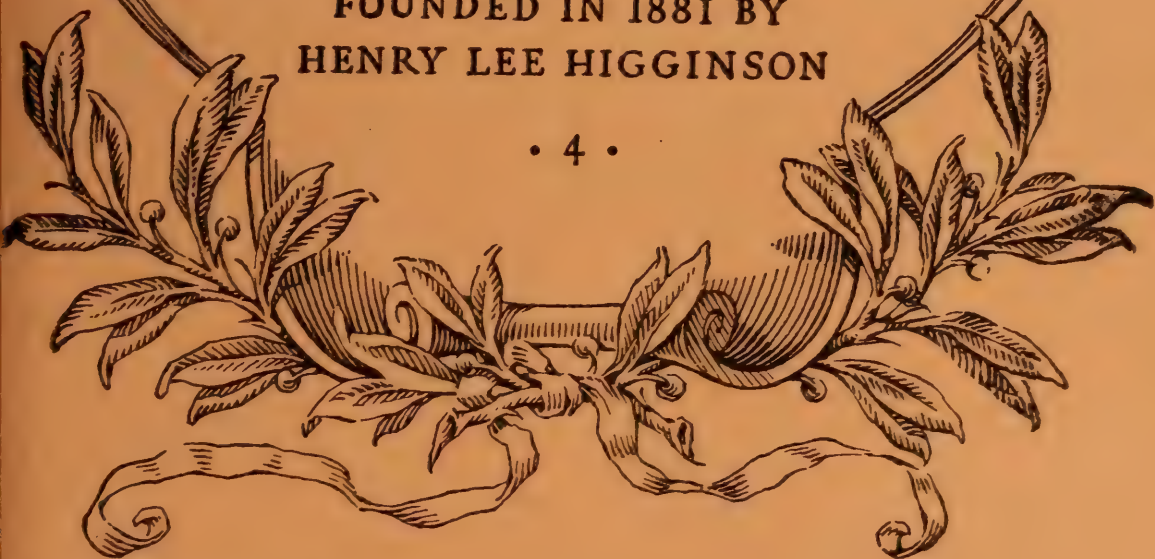




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## CONCERT BULLETIN

*with historical and descriptive notes by*

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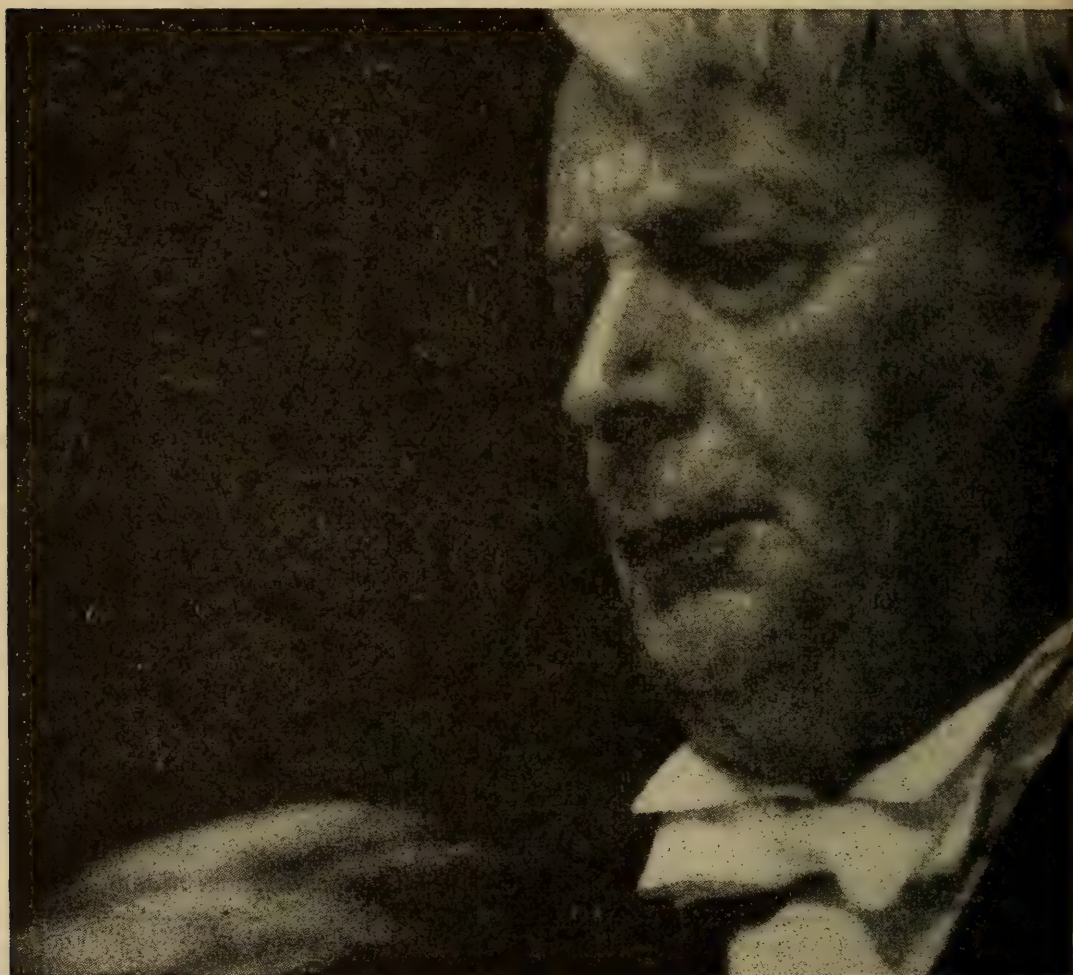
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## *Fourth Program*

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FRIDAY EVENING, FEBRUARY 19, at 8:30 o'clock

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MOZART . . . . . Symphony No. 39, in E-flat major, K. 543

- I. Adagio; Allegro
- II. Andante
- III. Minuetto; Trio
- IV. Finale: Allegro

LOPATNIKOFF . . . . . Music for Orchestra, *Op.* 39

Andante — Allegro molto — Allegro — Andante

### INTERMISSION

DVOŘÁK . . . . . Concerto for Cello, in B minor, *Op.* 104

- I. Allegro
- II. Adagio ma non troppo
- III. Finale: Allegro moderato

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SOLOIST

GREGOR PIATIGORSKY

---

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# SYMPHONY NO. 39, IN E-FLAT MAJOR, K. 543

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

---

The symphony was completed June 26, 1788.

The orchestration includes: 1 flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, trios, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Romantic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect.



Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the thirty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. His operas brought him nothing more than a small initial fee, and the demand for him as pianist had fallen off. His diminished activities were scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

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Unfortunately for the theory that Mozart wrote his G minor\* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a trio, and under June 26 a march, piano sonata, the adagio and fugue for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

. . .

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

\* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1778).

† Save four poignant dissonances at the climax of the introduction.



# MUSIC FOR ORCHESTRA, *Op.* 39

By **NIKOLAI LOPATNIKOFF**

Born in Reval, Estonia, March 16, 1903

Nikolai Lopatnikoff composed his *Music for Orchestra* during the summer of 1958 at the MacDowell Colony in Peterboro, New Hampshire. The work was commissioned by the Louisville Orchestra and had its first performance in Louisville under the direction of Robert Whitney on January 14, 1959.

The following instruments are used: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, harp, snare drum, wood block, glockenspiel, tambourine, triangle, suspended cymbal, and strings.

**T**HE composer furnished the following information about his *Music for Orchestra* when it was performed in Louisville: "The work is in one movement of approximately fourteen minutes' duration. It is symphonic in style, clearly divided into a slow Introduction, a fast core of the piece, and a Postlude reverting to the material used in the Introduction.

"Against a background of muted violins and harp harmonics first the bass clarinet, then the bassoon and flute introduce the slow theme of the opening section, which in its rhythmic transformation is later to serve as the principal subject for the allegro molto. Cellos and basses enter to an accompanying triplet figure of the muted trumpet, emphasizing the pensive mood of the Introduction. The ensuing allegro is full of contrasting material of a predominantly rhythmic nature. A quieter expressive middle part in which the strings dominate leads to a return to the opening expressive quality of the music which gradually fades out until a single pianissimo snare drum concludes the composition."

. . .

Nikolai Lopatnikoff first studied at the Conservatory in St. Petersburg, and after the Russian Revolution continued at the Conservatory

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in Helsinki. Later he went to Karlsruhe and Berlin, studying in the latter city with Ernst Toch and Hermann Grabner. He then went to London and at the beginning of the World War in 1939 made his home in New York and ultimately became an American citizen. In 1945 he was appointed Professor of Composition at the Carnegie Institute of Technology in Pittsburgh. In the summer of 1946, he was guest composer in the composition department of the Berkshire Music Center at Tanglewood.

The following works by Lopatnikoff have been performed by this Orchestra:

Apr. 27, 1928	*Scherzo, <i>Op. 10</i>
Dec. 22, 1939	*Symphony No. 2, <i>Op. 24</i>
Apr. 17, 1942	*Concerto for Violin and Orchestra, <i>Op. 26</i> (Soloist: Richard Burgin)
Nov. 6, 1942	Sinfonietta, <i>Op. 27</i>
Mar. 2, 1945	*Concertino for Orchestra, <i>Op. 30</i>
Feb. 26, 1954	Divertimento for Orchestra, <i>Op. 34</i>
Jan. 29, 1960	Music for Orchestra, <i>Op. 39</i>

\* First performance.

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## ENTR'ACTE

### A MEDITATION IN GRAND CENTRAL STATION

*The place of the arts in the business world is the general subject of a sermon preached by the Reverend Theodore P. Ferris, Rector of Trinity Church, Boston, on January 17, 1960. It is here printed in part.*

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ABOUT two weeks ago I was in the Grand Central Station in New York, waiting in line to get a ticket to Boston. Only two of the ticket-windows were open for business, and there were a good many people ahead of me and most of them seemed to be travelling to enormously distant points. I, therefore, had plenty of time to look around, and for once I was not in a hurry.

At the west end of the station in the gallery, at the level of Vanderbilt Avenue, I saw the Mutual Fund Information Center, properly illuminated and thoroughly designated so that anyone looking for professional guidance of this kind would know where to find it. On the other side of the same gallery, I saw a Hi-Fi Demonstration Center. At the east end I saw on the ground level an Investment Information Center, and this one was crowned with the familiar Eastman Kodak picture, blown up to an unbelievable size, but which has been there for a great many years. When it was the only advertisement in the station, it was so beautifully done that not many people objected to it.



Then I looked around the walls and I saw illuminated advertisements of every description. There was a large one making an appeal for Marlboro cigarettes; another for Canada Dry ginger ale; another for Pepsicola, and one for Johnny Walker Red Label. Six Larks were perched over the ticket offices, tilted at a fascinating angle, so that you could see not only the sides of the car, but the tops of them as well; and there was, on the main floor, one full-sized automobile in perpetual motion on a turntable. Over the high entrance to the waiting room was an enormous clock, not for the purpose of telling time — the rather modest one on top of the Information Booth has done that satisfactorily for the last fifty years — but this clock was obviously there to advertise the Westclox, and no effort was made to make it beautiful in any way.

Near the Information Booth, not far from where I was standing, there was a huge model of the new Grand Central Station, or at least the new building which will rise behind and above the present station. It will soar 830 feet into the air, cover 2,400,000 square feet of space, and the climax of the caption was: "The largest office building in the world!" I was told that on the lower level a model house was being built, but I did not go down to see for myself how far the building had progressed.

I had not only time to look, but I had time to think, and even more time when I got on the train. And the first thing I thought was, How times have changed! As a little boy, brought up in a suburb outside of New York, there were two buildings in New York that excited me. One was the Grand Central Station and the other was the Cathedral of St. John the Divine, and I think if I had to admit the truth, I would say now that the Station interested me more than the Cathedral. For one thing, it was finished and the Cathedral was still in a very incomplete state. And I suppose the vastness of the station was greatly magnified in the mind of a little boy, so that when I first went into it alone, I felt that I was in one of the great places of the world. Through the years, I have been in many other railroad stations, but there is none like it, and I never fail to look up at the canopy over the Grand Concourse with its constellations of the heavenly bodies, and I never cease to wonder at the dark, winding tunnels, and at its windows which are like walls of glass.

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Perhaps I see it out of all proportion because of these early associations, but for me there has always been a grandeur and a dignity about that building that not many buildings have, certainly not many railroad stations. Now the building has become a shop, or you might say a shopping center and, from my point of view, a tawdry one. You can hardly see the beautiful proportions of the building for the advertisements that illuminate its walls. It is a vulgar display of goods to be consumed, and I could not help wonder to myself how long it would be before the same wave would reach 110th Street, where the Cathedral is. It has happened before; it happened to the Temple in Jerusalem 2,000 years ago, and it happened not so many hundred years ago in St. Paul's Cathedral in London. Even the most sacred places can be profaned when men lose their sense of direction, and are hard-pressed financially. . .

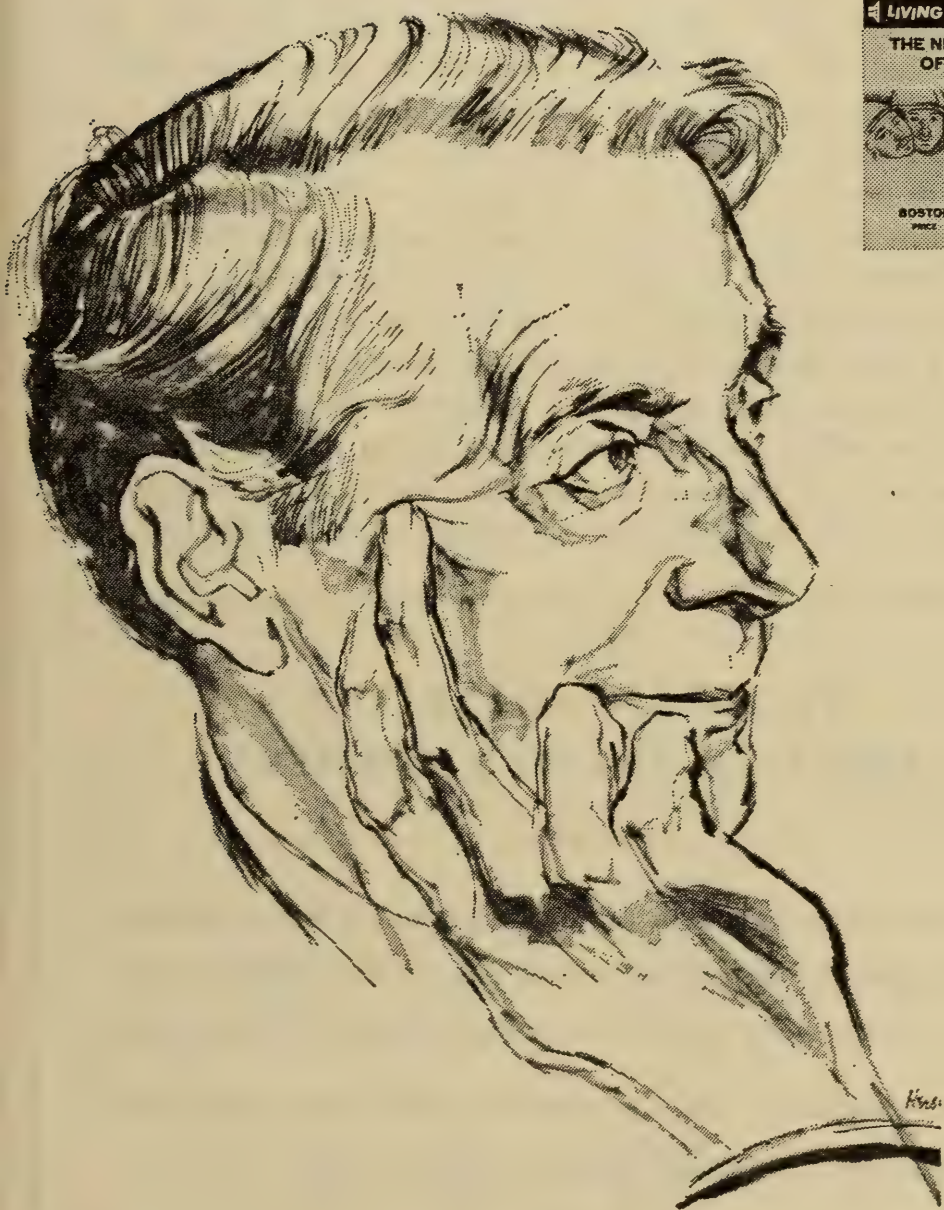
One thing I must say on behalf of people like myself. We often forget, we who live on the fringe of the business world, that without the business world we would not live at all. So we preachers, artists, educators and idealists must always be careful when we begin to criticize the commercial world of which we have no first-hand knowledge and in which we play no immediate part whatsoever. We must always be careful; not cautious, but careful, sensitive. Broad-sides from the pulpit against business are usually well-meant, but not always well-aimed, and often not well-informed. And that holds true for a few of them from this pulpit, by this preacher.

Neither can we forget that there is always a conflict between beauty and business, between the ideal and the practical. This is where we begin to come close to our own lives, and I am now moving away from the immediate details suggested by the Grand Central Station and which were simply a springboard for our thought. *We are all making compromises all the time between beauty and business, the practical and the ideal.*

Notwithstanding these moderating thoughts that went through my mind, there was a question that kept coming back again and again. I am sure it has been coming to yours too, at least to the more sensitive and imaginative ones in the congregation. The question is this: Where do you draw the line between beauty and business. *Where* do you draw the line, and *when*, between the ideal and the practical? Let us admit here that most of us, whether we are in business, or in the ministry, or in the supreme work of home-building, much of the time draw that line where business ceases to pay, where the ideal begins to cost too much. The railroad business has ceased to pay, so beauty suffers and is sacrificed to enterprise. On the other hand, the Seagram business is paying handsomely, so beauty flourishes at the



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This we grant, but we also know, sitting here quietly together, that there are things that have no utility value whatsoever, and yet which make claims upon us. My old friend, and the friend of many of you, Dean Sperry, wrote many years ago — and this you would not expect perhaps to come from a New Englander, and he was as much a New Englander as anyone I ever knew, reticent, withdrawn, not easily expressing himself about the deep, inner things of life except when he had a pen in his hand — this is what he wrote: “Here then is the Venus of Melos. What use is she? What lessons does she teach? Must,” he asked, “we settle for the fact that she was of use only as a peddler of pencils and cosmetics?” And then he went on to say, “In the severity of her bare room in the Louvre she reigns in the solitude and sovereignty of her own right. . . . She means nothing apart from herself. She points nowhere else and leads on to nothing farther, but only draws her votaries from the four corners of the world to stand and wonder. She cannot be used. She can only be enjoyed.”

There is a truth that must be fought for, whether it is expedient or not, whether you lose your job or not. There comes a time when there is an excellence which must be pursued, whether it pays dividends or not, whether you die of starvation or not. There is a goodness to be wooed, whether it brings happiness or sorrow. And human beings rise

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The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

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*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
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**WFIL-FM	102.1 mc	Philadelphia
**WFMZ-FM	100.7 mc	Allentown, Pa.
**WFLY-FM	92.3 mc	Troy, N. Y.
**WITH-FM	104.3 mc	Baltimore
**WNBF-FM	98.1 mc	Binghamton, N. Y.
**WGR-FM	96.9 mc	Buffalo, N. Y.
**WRRF-FM	103.7 mc	Ithaca, N. Y.
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**WRUN-FM	105.7 mc	Utica, N. Y.
**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

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*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

\* - Stereophonic Broadcast

\*\* - Affiliates of WQXR, New York

to their greatest heights when they recognize this, when they do this, when they say, Regardless of what happens to me, there is something that cannot be violated, and I would rather die than let it be prostituted. This is the point at which human beings reach the maximum of their potentialities — pledging themselves unqualifiedly to the service of something that does not pay.

Perhaps I am more optimistic at the moment than I have been sometimes this fall, but to correct some of the darker things that I have said before about the people in this country, I think there are more people willing to make such a pledge than we believe. I think there are more of them who are waiting to rally around some voice, some personality, some ideal which will make great demands upon them. I think there are more people than we dream of in this country who are willing to say, "We'll send aid to a nation that needs it, whether we need them or not." I think there are more people than you can imagine in this country who are willing to say, "We will have the best education we can, no matter what it costs us." But they are submerged, and my prayer is that there will be a voice which will rally these people and give them the courage to say and to do what they really believe.

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# CONCERTO IN B MINOR FOR CELLO, *Op.* 104

By ANTON DVOŘÁK

Born in Mühlhausen (Bohemia), September 8, 1841; died in Prague, May 1, 1904

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Dvořák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova); January 22, 1954 (Pierre Fournier); March 16, 1956 (Leonard Rose).

The orchestration is for woodwinds in twos, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892-95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Cello Concerto (1895) — also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Sourek (in Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Cello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian cellist, Hans Wihan, who, as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year concerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain

things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan — shall make any alteration in it without my knowledge and permission — also no cadenza such as Wihan has made in the last movement — and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually *diminuendo* — like a breath — with reminiscences of the first and second movements; the solo dies away to a *pianissimo*, then there is a *crescendo*, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede.” Wihan never performed the concerto in public.

The first movement, *allegro*, in B minor, 4-4, follows in most respects the prescription of the sonata form. The second movement, *adagio ma non troppo*, is in G major, 3-4. The finale, *allegro moderato*, in B minor, 2-4, is a fully developed rondo on three themes.

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## GREGOR PIATIGORSKY

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GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. He found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra, in Schumann's Violoncello Concerto in A minor.

Mr. Piatigorsky has performed with this orchestra concertos by Haydn, Mozart, Schumann, Saint-Saëns, Dvořák, Bloch (“Schelomo”), and has played on three occasions in Strauss’ “Don Quixote.” He has participated in introducing concertos by Berezowsky (“Concerto Lirico”), Prokofieff, Hindemith, and Dukelsky. He played in the first performance of the Cello Concerto by William Walton, January 25, 1957. He has for a number of seasons been on the chamber music faculty of the Berkshire Music Center at Tanglewood.



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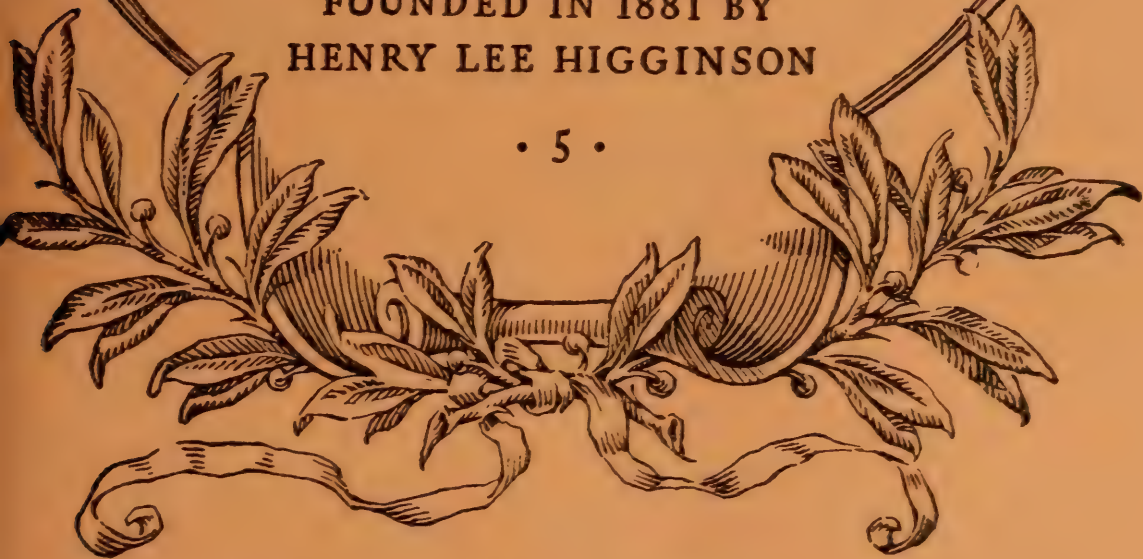




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# *Boston Symphony Orchestra*

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*with historical and descriptive notes by*

JOHN N. BURK

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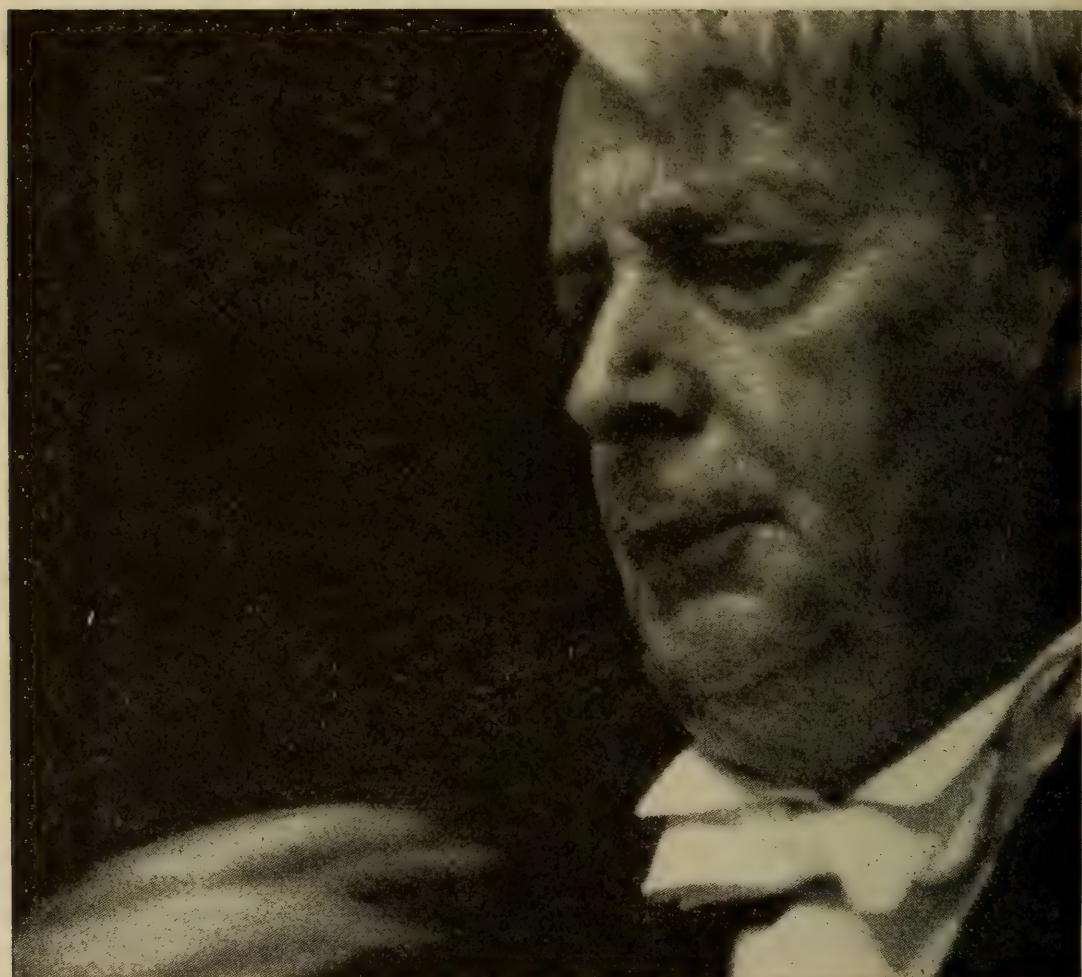
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## *Fifth Program*

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FRIDAY EVENING, MARCH 25, at 8:30 o'clock

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BEETHOVEN.....\*Overture to "Leonore" No. 3, *Op.* 72

CHOPIN.....Piano Concerto in E minor, *Op.* 11

I. Allegro maestoso

II. Romanza; Larghetto

III. Rondo: Vivace

### INTERMISSION

DELLO JOIO.....Variations, Chaconne and Finale

WAGNER...Excerpts from Act III, "Die Meistersinger von Nürnberg"

Introduction — Dance of the Apprentices —

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## OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont* music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera shows a very similar tendency. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *Leonore* No. 2.\* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called

\* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly ("*Léonore, ou l'Amour Conjugal*") from which Joseph Sonnleithner had written the German libretto for Beethoven as "*Fidelio, oder die eheliche Liebe*." "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.



*Leonore* No. 3. When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to *Leonore* No. 1. This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting the two authorities, created a fortress of scholarship which prevailed for a long time. This of course would place the debated "No. 1" as actually the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from this simpler posthumous one. Of more recent writers, Paul Bekker (1912) was inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) took the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the

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limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise, for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene with its "*Singspiel*" dialogue between Marcelline at her ironing and her preposterous suitor.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full reprise, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic reprise. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the reprise, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

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# CONCERTO IN E MINOR FOR PIANOFORTE AND ORCHESTRA, *Op.* 11

By FRÉDÉRIC CHOPIN

Born in Zelazowa-Wola, near Warsaw, February 22, 1810;

died in Paris, October 17, 1849

---

Composing his E minor Concerto in 1830, Chopin first performed it in Warsaw, October 11 of that year.

The accompaniment requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, and strings.

This Concerto is dedicated to Friedrich Kalkbrenner.\*

The Concerto has been played at these concerts with the following soloists: Madeline Schiller, December 22, 1882; Adele Aus Der Ohe, March 25, 1887; Teresa Carreño, October 28, 1887; Etelka Utassi, October 26, 1888; Ernest Hutcheson, February 28, 1902; Antoinette Szumowska, November 16, 1906; Ossip Gabrilowitsch, October 29, 1915; Josef Hofmann, December 20, 1918; Moriz Rosenthal, April 11, 1924. The following artists played the Concerto on tour only: Eugen D'Albert, 1892; Rafael Joseffy, 1898; Elizabeth Claire Forbes, 1914; Leon Vartanian, 1928. Moriz Rosenthal played the Concerto on tour in 1896, 1898, and 1924.

CHOPIN wrote his two piano concertos within a year of each other, when he was twenty years old. The F minor Concerto was actually

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\* The famous pedagogue whom Chopin met in Paris in 1831, and by whose playing he was much impressed. Kalkbrenner condescendingly offered to make a pianist of Chopin in three years, but his companions at the time, Mendelssohn and Liszt, whose enthusiasm over Chopin was as high as their opinion of Kalkbrenner was slight, talked him out of it.

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the first, although the second in order of publication (1836); the E minor Concerto was published in 1833. Although he had visited Berlin, Vienna, Prague and other centers, met celebrities and exhibited his talents in charity concerts, he had still much to learn of the world. His progress had been fondly nurtured in private performances at home. The three concerts he gave in 1830, for which he composed his two concertos, were his first opportunity in Warsaw to submit his talents as a pianist to the more impersonal scrutiny of the general public and the professional critics.

As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before.

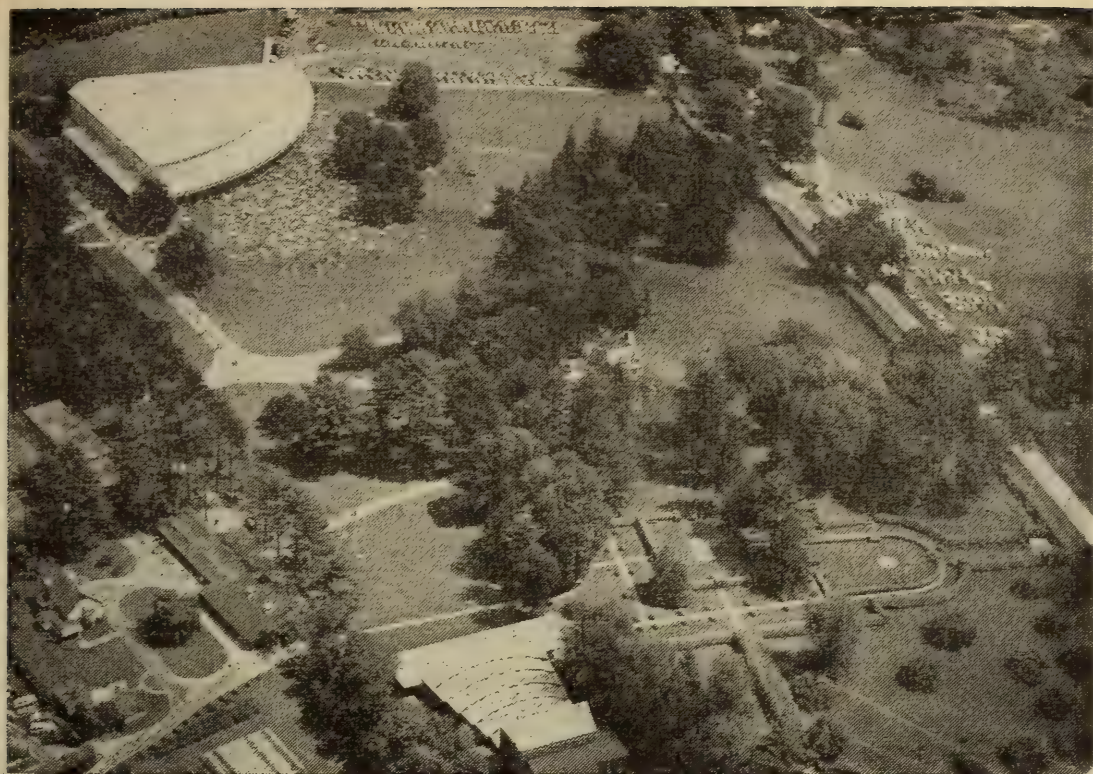
His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which in his century could nourish secret infatuations, and confide them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression — the *Larghetto* of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as "My dearest life." Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have — perhaps to my misfortune — already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the *adagio*\* of my concerto." The inspiration of the slow movement of this concerto was Constantia (Konstancja) Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance alike captivated him. Wierzynski, Chopin's recent biographer, writes: "She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory

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\* In his letters and on the programs of this time, the *larghetto*s of each concerto are referred to by the generic title of "*adagio*."





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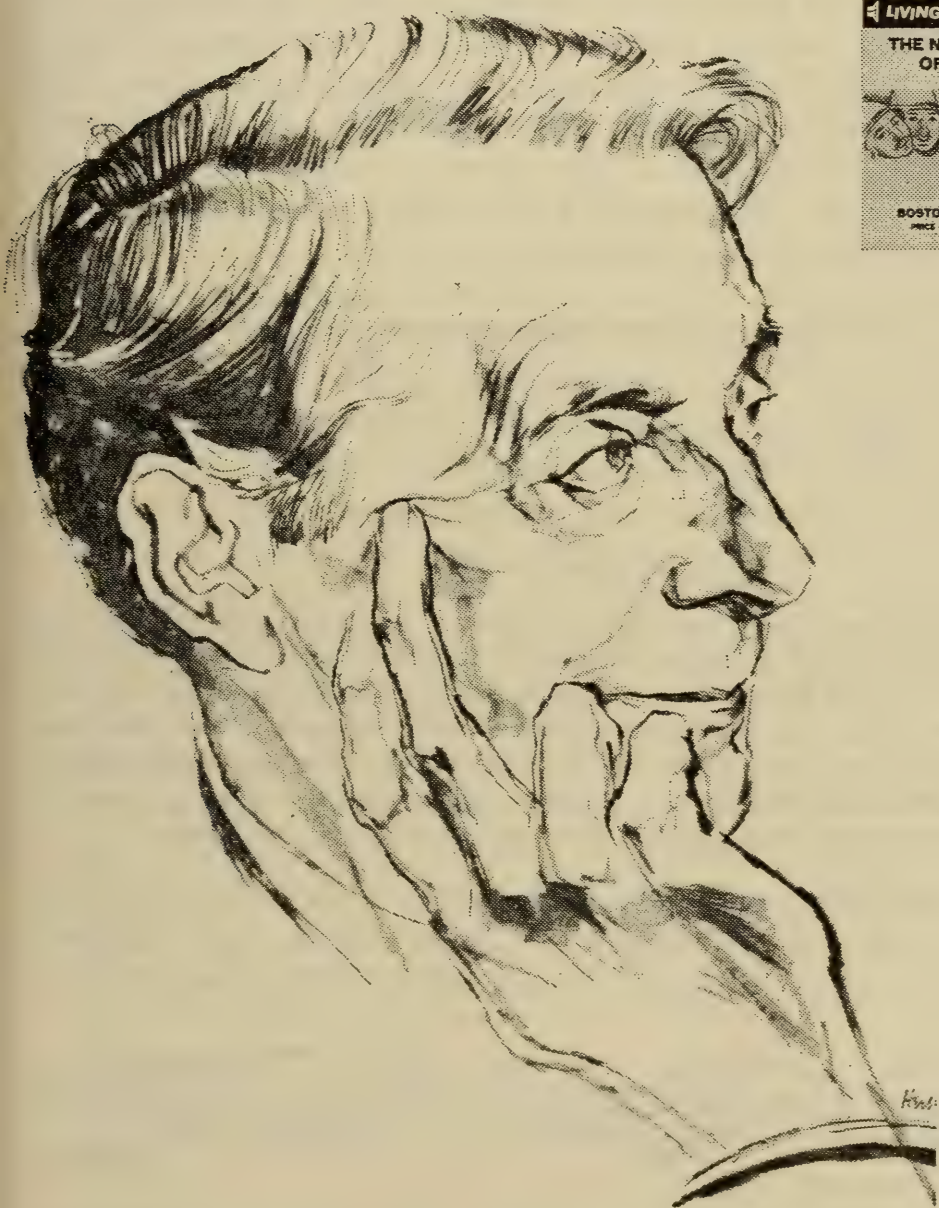
chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim." She shortly made her stage début in the leading part of Paër's *Agnese di Fitz-Henry*, not without success, and to Chopin's delight. He did not meet her until April, 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two Concertos but some of the Études to be published as *Op. 10* and the lovely *Andante spianato* for piano were composed in this year.

Chopin made no avowal to Constantia, but confessed to his friend that her very name held him in such awe that he could not even write it. "Con — No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." Chopin seems to have survived this without too much difficulty. Love later blossomed between him and Maria Wodzinska, whom he had met as a child in Warsaw; later in Dresden he made an avowal when she was sixteen. This affair endured for a long while as a half engagement, and gently lapsed. In the salons of Paris there were many ladies to succumb to his music. James Huneker wrote of him: "a crumpled rose leaf was sufficient cause to induce frowns and capricious flights — decidedly a young man *très difficile*." Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in 1836, he came to the point of dedicating the Concerto in F minor. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Chopin's letters to Delphine, if they are not forgeries (their authenticity is discussed elsewhere in this bulletin), prove this Chopin's strongest and most enduring affection. Turgenev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. This one at least was present at his bedside and sang to him in his last illness.

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## GARY GRAFFMAN

---

GARY GRAFFMAN was born in New York City, October 14, 1928. His father, a violinist, had been in Russia a pupil of Leopold Auer and in this country served as Concert-master of the Minneapolis Orchestra, later becoming Auer's assistant in New York. His son showed remarkable aptitude on the piano and at the age of seven, using a pedal extension, was accepted at the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He graduated in 1946, having already made appearances in public with orchestra and in recital. He won the first Rachmaninoff Fund Piano Contest in 1947, the Rachmaninoff Fund Special Award in 1948, and the Leventritt Foundation Award in 1949. He played Prokofieff's Third Concerto with this Orchestra on April 1, 1955; Brahms' Piano Concerto No. 1, on November 8, 1957. He has made five European tours in recent years, and in 1958 a tour around the world.

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### VARIATIONS, CHACONNE AND FINALE

By NORMAN DELLO JOIO

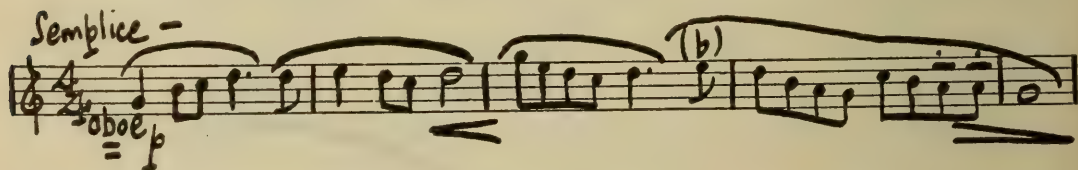
Born in New York, January 24, 1913

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Composed in Wilton, Conn., during the summer of 1947, this work was first performed by the Pittsburgh Symphony Society, Fritz Reiner conducting, January 30, 1948. Thor Johnson as guest conductor introduced it at the Boston Symphony concerts of January 21-22, 1949. Dr. Munch conducted performances on October 8-9, 1954.

The following orchestra is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, xylophone, and strings.

A LITURGICAL theme is the basis of the work. This theme is derived from the *Kyrie* in the Gregorian *Missa de Angelis*. The composer here quotes his theme as slightly altered, and in modern notation:



It is not only varied in the first movement, but introduced in different form in the second and third. The composer points out that "the first movement comprises a set of six variations that follow a simply harmonized statement of the tune in G major. The framework on which the second movement, the Chaconne, is built is a chromatic



outline of the first four notes of the Gregorian theme. In the highly rhythmical Allegro vivo, which follows, the character of the Gregorian theme is transformed into the purely secular. The concluding pages resolve into a chorale that is set against the prevailing rhythmic tension of the last movement."

The lineage of Norman Dello Joio is Italian, and also musical. His first teacher was his father, a composer and organist. He studied organ with Pietro Yon and entered the Institute of Musical Art, studying organ and piano with Gaston Dethier, and later at the Juilliard Graduate School. He attended New York City College. He began a career as performer at the age of twelve: first as organist and choir-master in various churches, later extending his activities to conducting various groups from ballet to jazz. He conducted Eugene Loring's Dance Players from 1941 to 1943, for which organization he composed the ballets, *Prairie* and *Duke of Sacramento*. Another ballet, *On Stage!*, had its first presentation by the Ballet Theatre in Boston. He wrote a score for Martha Graham entitled *Diversion of Angels*. He has been much favored in recent years by awards and commissions. His Piano Trio won the Elizabeth Sprague Coolidge Composition Award, and in 1939 he studied with Bernard Wagenaar at the Juilliard School under a scholarship. He has won two Guggenheim fellowships (1944, 1946) and a grant from the American Academy of Arts and Letters. He also won a Town Hall Composition Award. The *Variations, Chaconne and Finale* won the New York Critics Circle Award in 1948. In the summers of 1940 and 1941 at the Berkshire Music Center, and in the intervening winter at the Yale School of Music, he studied composition with Paul Hindemith.

He has composed for Robert Shaw's Collegiate Chorale a Symphony for Voices and Orchestra after Stephen Vincent Benét's *Western Star* (1945), and has set for the same organization Walt Whitman's *The Mystic Trumpeter*. Orchestral works include: *Magnificat*, *New York Profiles*, *To a Lone Sentry*, *Concert Music*, *Ricercari* (piano and orchestra), and a symphony, *The Triumph of St. Joan*. There are also numerous works for chamber orchestra and smaller chamber groups.

Mr. Dello Joio taught composition at Sarah Lawrence College in Bronxville, New York from 1945 to 1950. At present his time is given exclusively to composition. He has recently completed an opera *The Ruby*, based on a play of Lord Dunsany; and a dramatic cantata *The Lamentation of Saul*, based on a play of D. H. Lawrence, *David*. The latter was first performed at South Mountain, Pittsfield, Massachusetts, during the summer of 1954 with Leonard Warren as soloist.

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EIGHTIETH SEASON 1960-1961

(Seventy-third Season in Brooklyn)

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*Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

---

FIVE CONCERTS IN THE  
BROOKLYN ACADEMY OF MUSIC

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FRIDAY EVENINGS AT 8:30

DECEMBER 2

JANUARY 6

FEBRUARY 17

MARCH 10

APRIL 7

AUSPICES

The Brooklyn Institute of Arts and Sciences

The Brooklyn Academy of Music

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# EXCERPTS FROM ACT III, "*DIE MEISTERSINGER* *VON NÜRNBERG*"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

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"*Die Meistersinger von Nürnberg*" was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

THE Introduction to the Third Act of "*Die Meistersinger*" is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the cellos. Wagner himself has explained his purpose: "The opening theme for the cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she was moved to escape, if only to hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler's song, very softly and much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler*, danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

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# LIST OF WORKS

*Performed in the Brooklyn Series*

DURING THE SEASON 1959-1960

---

- BARBER.....Souvenirs, Ballet Suite, *Op.* 28  
III January 22
- BEETHOVEN.....Symphony No. 5, in C minor, *Op.* 67  
I November 20
- .....Overture to "Leonore" No. 3, *Op.* 72  
V March 25
- CHOPIN.....Piano Concerto in E minor, *Op.* 11  
*Soloist: GARY GRAFFMAN* V March 25
- COPLAND...Orchestral Suite from the Opera, "The Tender Land"  
(Conducted by the composer) I November 20
- DELLO JOIO.....Variations, Chaconne and Finale  
V March 25
- DVOŘÁK.....Concerto for Cello, in B minor, *Op.* 104  
*Soloist: GREGOR PIATIGORSKY* IV February 19
- LOPATNIKOFF.....Music for Orchestra, *Op.* 39  
IV February 19
- MENDELSSOHN.....Symphony No. 3, in A minor, "Scottish," *Op.* 56  
II December 18
- MOZART.....Symphony No. 38, in D major, "Prague," K. 504  
I November 20
- .....Piano Concerto No. 24, in C minor, K. 491  
*Soloist: CLAUDE FRANK* II December 18
- .....Symphony No. 39, in E-flat major, K. 543  
IV February 19
- RAVEL....."Daphnis et Chloé," Ballet, Suite No. 2  
II December 18
- SCHUBERT.....Symphony No. 2, in B-flat major  
III January 22
- STRAVINSKY.....Suite from the Ballet, "L'Oiseau de feu"  
III January 22
- WAGNER.....Overture to "Tannhäuser"  
III January 22
- .....Excerpts from Act III, "Die Meistersinger von Nürnberg"  
V March 25

WILLIAM STEINBERG conducted the concert on January 22



# Boston Symphony Orchestra

(Seventy-ninth Season, 1959-1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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### VIOLINS

Richard Burgin  
*Concert-master*  
Alfred Krips  
George Zazofsky  
Roland Tapley  
Joseph Silverstein  
Vladimir Resnikoff  
Harry Dickson  
Gottfried Wilfinger  
Einar Hansen  
Joseph Leibovici  
Emil Kornsand  
Roger Shermont  
Minot Beale  
Herman Silberman  
Stanley Benson  
Leo Panasevich  
Sheldon Rotenberg  
Fredy Ostrovsky  
Noah Bielski  
Clarence Knudson  
Pierre Mayer  
Manuel Zung  
Samuel Diamond  
William Marshall  
Leonard Moss  
William Waterhouse  
Alfred Schneider  
Victor Manusevitch  
Laszlo Nagy  
Ayrton Pinto  
Michel Sasson  
Lloyd Stonestreet  
Saverio Messina  
Melvin Bryant

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Jean Cauhapé  
Eugen Lehner  
Albert Bernard  
George Humphrey  
Jerome Lipson  
Robert Karol  
Reuben Green  
Bernard Kadinoff  
Vincent Mauricci  
John Fiasca  
Earl Hedberg

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Alfred Zighera  
Jacobus Langendoen  
Mischa Nieland  
Karl Zeise  
Martin Hoherman  
Bernard Parronchi  
Richard Kapuscinski  
Robert Ripley  
Winifred Winograd  
Louis Berger  
John Sant Ambrogio

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Henry Freeman  
Irving Frankel  
Henry Portnoi  
Henri Girard  
John Barwicki  
Leslie Martin  
Ortiz Walton

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James Pappoutsakis  
Phillip Kaplan

### PICCOLO

George Madsen

### OBOES

Ralph Gomberg  
Jean de Vergie  
John Holmes

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Louis Speyer

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Manuel Valerio  
Pasquale Cardillo  
*E♭ Clarinet*

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Rosario Mazzeo

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Ernst Panenka  
Theodore Brewster

### CONTRA BASSOON

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Charles Yancich  
Harry Shapiro  
Harold Meek  
Paul Keaney  
Osbourne McConathy

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Armando Ghitalla  
André Come  
Gerard Goguen

### TROMBONES

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William Moyer  
Kauko Kahila  
Josef Orosz

### TUBA

K. Vinal Smith

### TIMPANI

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Harold Farberman

### PERCUSSION

Charles Smith  
Harold Thompson  
Arthur Press

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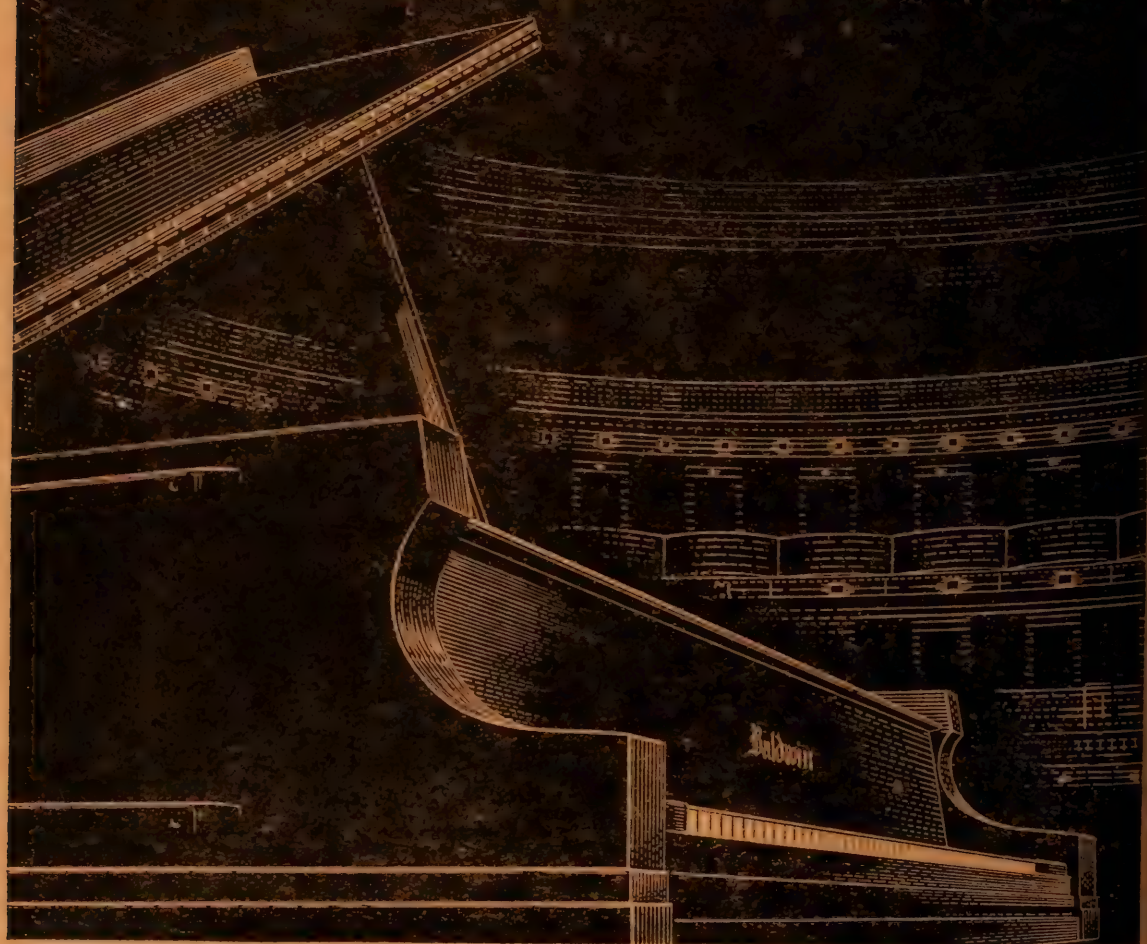
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# Boston Symphony Orchestra

(Seventy-ninth Season, 1959-1960)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## PERSONNEL

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*Concert-master*  
Alfred Krips  
George Zazofsky  
Rolland Tapley  
Joseph Silverstein  
Vladimir Resnikoff  
Harry Dickson  
Gottfried Wilfinger  
Einar Hansen  
Joseph Leibovici  
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Roger Shermont  
Minot Beale  
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Jean Cauhapé  
Eugen Lehner  
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*E<sub>b</sub> Clarinet*

### BASS CLARINET

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*List of Rhode Island Members for Season 1958-1959*

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Without the generosity of the Friends, it would not be possible to maintain the high level of performance of our Orchestra.

It is our earnest hope that during this coming year, our past friends will again continue their membership, and that many more of you will become Friends for the first time this year. In so doing, you will help us continue to share with you the Boston Symphony Orchestra.

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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*with historical and descriptive notes by*

JOHN N. BURK

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TUESDAY EVENING, OCTOBER 13, at 8:15 o'clock

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MOZART . . . . . Symphony in D major, "Prague," No. 38 (K. 504)

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

COPLAND . . . . . Party Scene and Finale from the Opera,  
"The Tender Land"

### INTERMISSION

BEETHOVEN . . . . . \*Symphony No. 5, in C minor, *Op.* 67

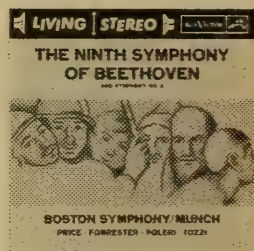
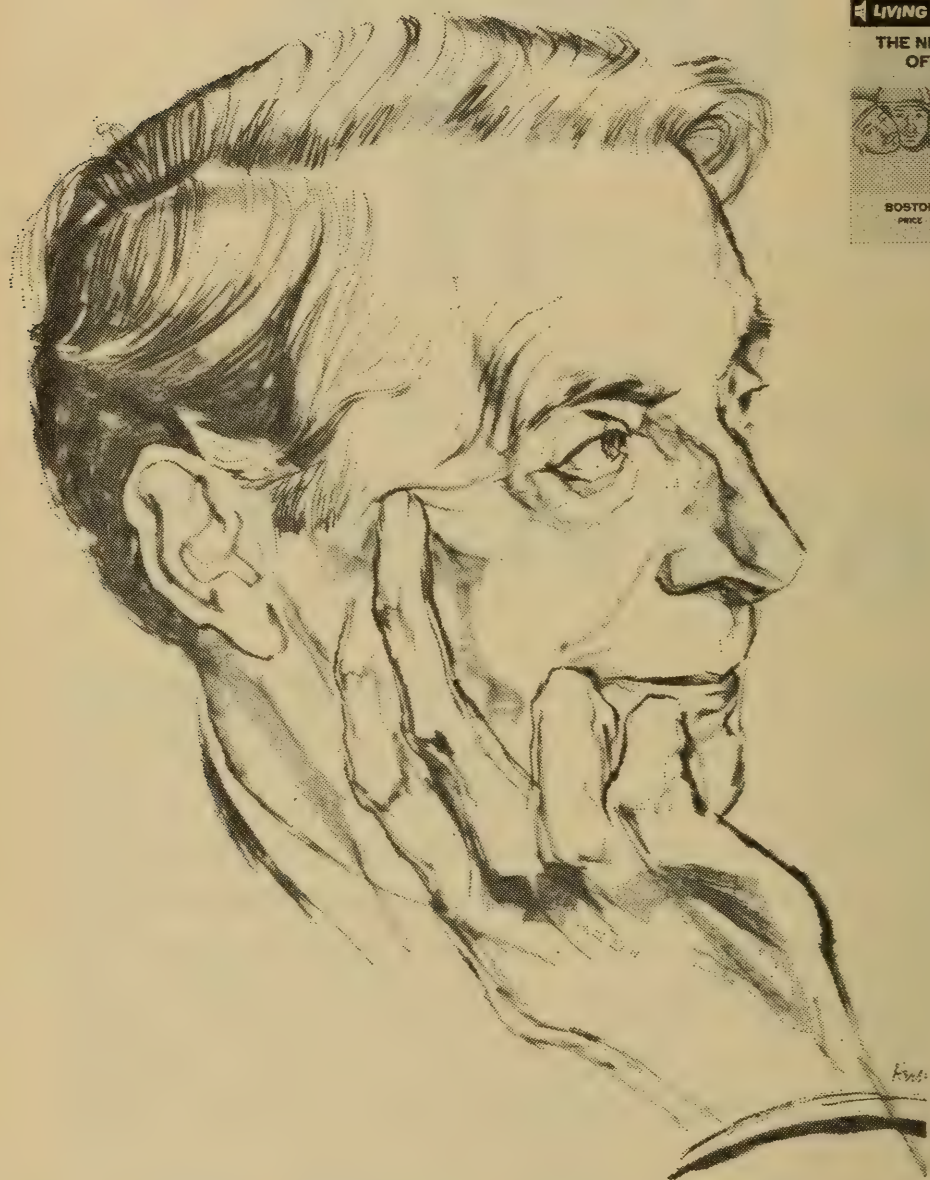
- I. Allegro con brio
  - II. Andante con moto
  - III. { Allegro; Trio
  - IV. { Allegro
- 

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# SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and

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produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly."

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Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

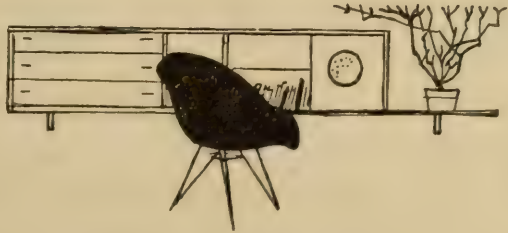
Remembering that this Symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Gio-*



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*vanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

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# SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane*, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Cop-

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land. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolu-

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tionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

“But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that’s the hero’s name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

“When Laurie discovers that she’s been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence.”

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett’s text of the Quintet (“The Promise of Living”) is as follows:

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor

The promise of living  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

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# SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musi-

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cians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

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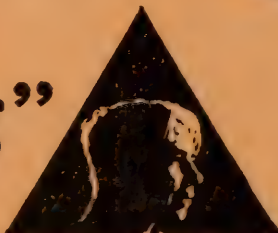
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*with historical and descriptive notes by*

JOHN N. BURK

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- I. Reveries, Passions  
Largo: Allegro agitato e appassionato assai
- II. A Ball  
Waltz: Allegro non troppo
- III. Scene in the Meadows  
Adagio
- IV. March to the Scaffold  
Allegretto non troppo
- V. Dream of a Witches' Sabbath  
Larghetto: Allegro

### INTERMISSION

DEBUSSY.....\*"La Mer," Three Orchestral Sketches

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

RAVEL.....\*"Daphnis et Chloé," Ballet (Second Suite)

Lever du jour — Pantomime — Danse générale

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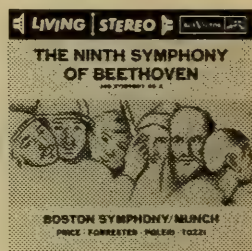
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# FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE).

Op. 14A

By HECTOR BERLIOZ

Born at la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: *The Fantastic Symphony* and *Lélio; or, The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons*, 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, bells, 2 harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his *Memoirs*; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830,

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Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio*\*). He no doubt realized that the wild story

\* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

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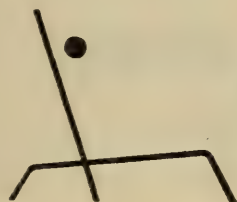
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made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the *Symphony*. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's *Tales* filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age,

† *Berlioz and the Romantic Century*, 1950.



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so remote from the literary aesthetic of that one, will attempt to “understand” Berlioz in the light of all these influences, or reconcile them with a “love affair” which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf’s Glen scene from “*Der Freischütz*” — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the “symphonic poem” for nearly twenty years. That composer’s cackling Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

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Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;

died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905.

"*La Mer*" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons*, 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois esquisses symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft\* of "*La Mer*," Debussy labeled the first movement "*Mer belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes,

\* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides—and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

\* - Stereophonic Broadcast

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# DAPHNIS ET CHLOÉ — BALLET IN ONE ACT: SECOND SUITE

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911,\* and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting.

The ballet calls for the following instruments: 2 flutes, alto flute and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 3 bassoons and contra-bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, tambour, castanets, celesta, glockenspiel, 2 harps and strings.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct,

---

\* This according to Serge Lifar, who was a dancer in the *Ballet Russe* at that time.—"*La Revue Musicale*," December, 1938.

† The date is surprising. Diaghileff's *Ballet* had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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"*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

The choreography is taken directly from the book of the same name by Longus, the writer of ancient Greece of unknown date. It is the oldest of countless tales of the love thwarted by circumstance, and the final union of a shepherd and shepherdess. The two suites familiar to concert audiences consist of the second and third parts of the ballet. Between them is an episode in which Chloe, a captive, her hands bound, tries to escape.

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reenact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

• •

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes

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was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

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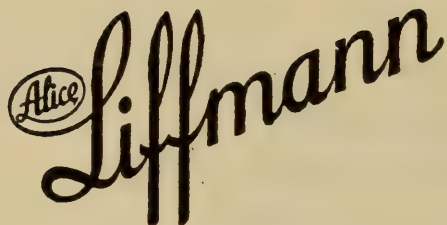
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1959-1960

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(Seventy-ninth Season, 1959-1960)

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

## CONCERT BULLETIN

*with historical and descriptive notes by*

JOHN N. BURK

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RICHARD BURGIN, *Conductor*

- BRUCKNER.....Symphony No. 5, in B-flat major
- I. Adagio; Allegro
  - II. { Adagio
  - III. { Scherzo: Molto vivace; Trio: Allegretto
  - IV. Finale: Adagio; Allegro

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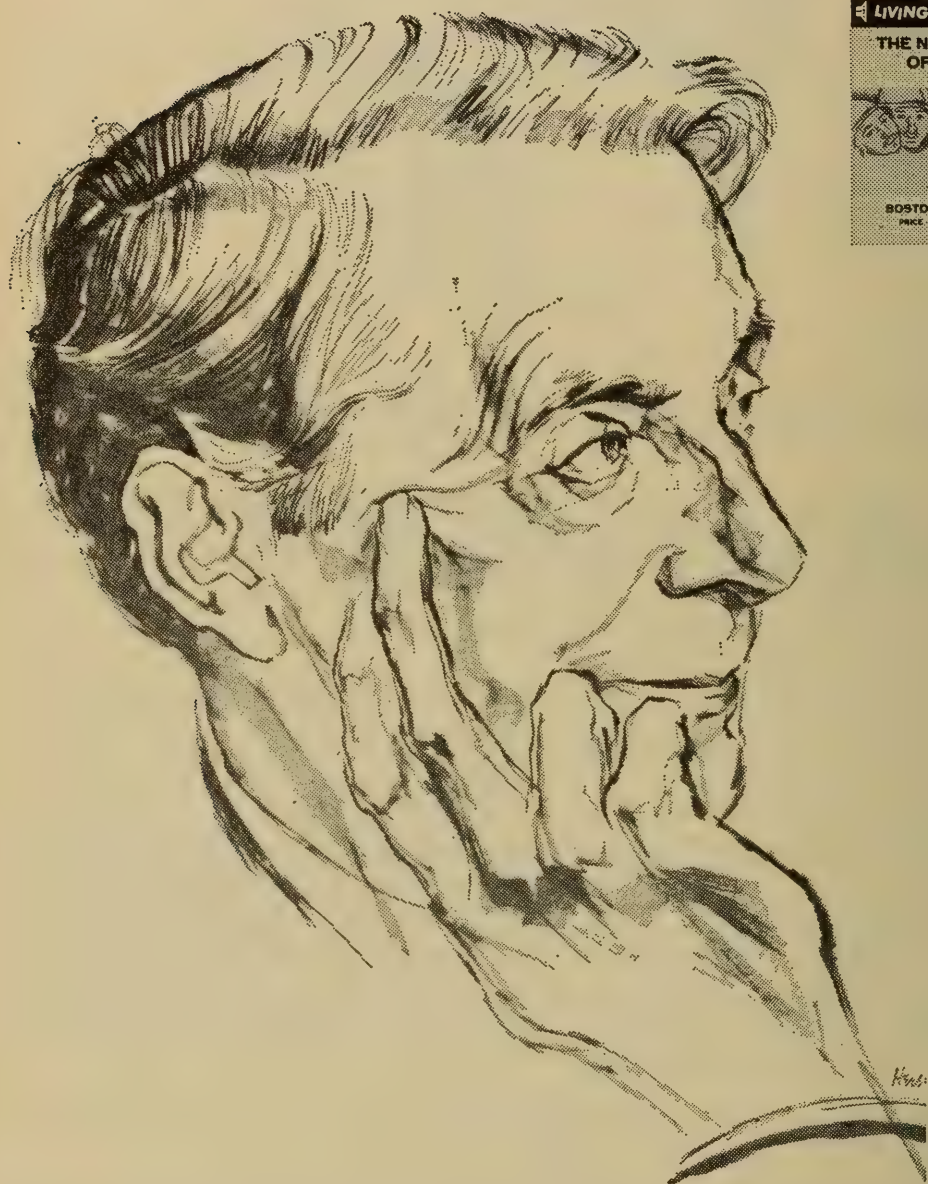
- MOUSSORGSKY.....\*“Pictures at an Exhibition,” Piano Pieces  
(Arranged for Orchestra by Maurice Ravel)
- Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries —  
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## SYMPHONY NO. 5 IN B-FLAT MAJOR

By ANTON BRUCKNER

Born in Ansfelden, Austria, September 4, 1824; died in Vienna, October 11, 1896

Bruckner began to compose his Fifth Symphony in 1875. According to notations on the manuscript, he wrote (or sketched) the Adagio and Scherzo in the first part of that year. He composed the first and last movements in the spring of 1876 and completed the score by January 4, 1878. The symphony, which had been revised in the course of sixteen years, was first performed under the direction of Franz Schalk at Graz, April 8, 1894. Ferdinand Löwe introduced the symphony to Vienna December 18, 1898, having performed it in Budapest and Munich.

The only previous performance of this symphony by the Boston Symphony Orchestra was given by Wilhelm Gericke on November 28, 1901, and this may have been the first performance of the work in the United States.

The score from the "original" manuscript (without the later revisions) was published in 1936 by the *Internationale Bruckner Gesellschaft*, edited by Robert Haas and Alfred Orel in Vienna.

The score of the revised edition, which is used in the present performances, requires 3 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, cymbals, triangle, timpani and strings. A supplementary orchestra, used in the finale, consists of 3 trumpets, 3 trombones and tuba.

BRUCKNER's Fifth Symphony had a different fate from the others so far as the composer was concerned. Although it was music especially close to his heart, it was the only one (with the exception of the uncompleted Ninth) which he never heard performed by an orchestra. The three years' span in which he wrote it were lean years, years of

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Walter-Morton

obscurity and poverty. Fame and recognition were to arrive later. He had come to Vienna from Linz in 1868. He obtained a teaching position at the Conservatory at a small salary, and an "expectant" appointment as ultimate successor to the post of Court Organist, a title without pay ("*Titel ohne Mittel*").

When he began to compose his Fifth Symphony, in the spring of 1875, he was fifty-one, known as an organist who had been a choral conductor of high standing in Linz, an expert in the intricacies of counterpoint, but in appearance a school-teacher with awkward, obsequious country ways. His ambition to become a composer of prodigious orchestral as well as choral music was little regarded if noticed at all. Individual discerning musicians perceived extraordinary talent in the huge, silent scores of the humble and ungainly Bruckner. Among them were three devoted young pupils who were later to become his conductorial and editorial apostles: Franz Schalk, Schalk's brother Joseph, and Ferdinand Löwe. There was also Joseph Herbeck, the Director of the Society of Friends of Music in Vienna, who brought out Bruckner's Mass in F minor in 1869; but his symphonies, of which he had composed and submitted four, were refused until the Second was performed by Herbeck in 1873. He had come to Vienna from Linz having written three masses, shorter choral works, and one symphony which he was willing to acknowledge. He could not have realized at first that reluc-

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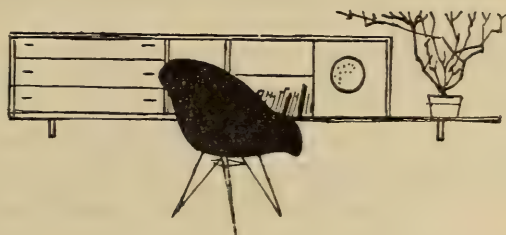
tance to accept his music in Vienna was rooted in the anti-Wagner prejudice rampant at the time and the new ascendancy of the Brahms faction. To Bruckner Wagner was a god. He visited Bayreuth for the first Ring Cycle in 1876, and received the master's permission to dedicate his Third Symphony to him. The first performance of this Symphony took place in Vienna in December, 1877, when Bruckner conducted a performance by a reluctant orchestra before a hostile audience. A symphonist who attached himself to Wagner was too much. The audience walked out in numbers after each movement, and at last the composer found himself bowing to a dozen or so people, while standing on an empty stage. The effect of this fiasco upon the already discouraged composer may be imagined. As he picked up the despised score and was about to leave, a group of young admirers came up to him with words of praise. But he turned away, saying: "*Lasst's mi aus, die Leut woll'n nix von mir wissen.*" The group included a seventeen-year-old student named Gustav Mahler, and an enthusiastic stranger who introduced himself as Theodor Raettig and who offered to publish the score. These warm approaches were of little help, for Bruckner became the open butt of anti-Wagner antipathy as Dr. Eduard Hanslick, the Wagner-hating critic, poured scathing derision upon his suffering head. He called the Third Symphony "Beethoven's Ninth invaded by Wagner's Valkyries and trampled under their horses' hoofs."



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These unhappy events coincided with his work upon the Fifth Symphony (1875-1877). This Symphony was his most ambitious score until then.\* Like most of his symphonies, it has three movements in slow or moderate tempo and one for the most part light and swift. The often somber mood is relieved by the Scherzo with its *Ländler* rhythm and its shadowy pianissimo octaves. The dark moments are also dispelled by the Finale and the triumphant proclamation of the closing fugal chorale.

Two characteristics in this Symphony strike the listener as an advance in integration upon those that preceded. The counterpoint is considerable — Bruckner's counterpoint (his skill was admitted even by his early opponents) is brought fluently into play in the combination of themes and counterthemes throughout, and is directed into much fugal manipulation in the Finale. Equally striking is the "cyclic" recurrence of thematic material, which, tentatively used by Bruckner in his earlier symphonies, and until then alien to all symphonic method, is here pervasive and binding.† The adagio which opens the first move-

\* August Goellerich, Bruckner's voluminous biographer, called it the "Tragic" Symphony. Walter Niemann called it the "Church" Symphony. Bruckner is quoted as referring to it as the "Fantastic" (perhaps in reference to the Scherzo), and also called it his "*Kontrapunktisches Meisterstück*." Others have identified it as the "*Pizzicato*" Symphony, for reasons obvious in the score. Surely the Symphony needs no title.

† Assuming that the "symphonies" of Berlioz and Liszt are really program music, Schumann's D minor Symphony offers the only precedent.

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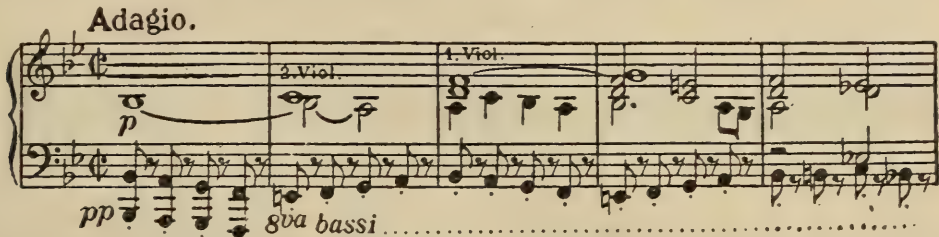
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ment is more than an introduction, for it is to recur several times as a bridge in the development, and is to appear again, little changed, at the beginning of the Finale. These opening measures consist of a pizzicato for the low strings in a mysterious pianissimo to which the legato voices of the upper strings are gradually added:

Adagio.



The slow movement likewise opens (and also closes) with pizzicati, thematically different. The slow movement and the Scherzo are closely related, as in the latter the themes are transformed to a different purpose. Again in the Finale the principal theme of the first movement is brought in to be fugally combined.

The Adagio is based on two principal melodies, the first played by the oboes in 4/4 against the pizzicato accompaniment in 6/4.\* The second is given to the strings:

Sehr breit.



\* "Karl Muck actually used to beat the 6/4 with the baton in his right hand and the 4/4 with his left hand. Nikisch, when I asked him how he mastered the difficulty, answered: 'I always help the group which needs me most.'"—Werner Wolff.

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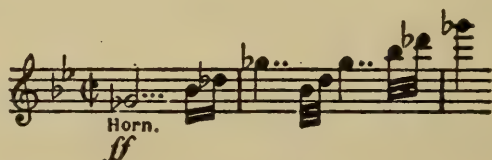
Each is developed in turn, variation-wise, until the first theme brings the climax in full statement.

The Scherzo begins in the tempo and lilting character of an Austrian *Ländler*:



This section is repeated with a literal da capo after a trio in contrasting 2/4 rhythm. Max Auer called the Scherzo "an inspired persiflage of the Adagio."

The Finale, after the introductory repetition from the first movement, exposes and develops separately the main theme from the first movement:



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The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959-1960 is \$4.00 Address the Program Office, Symphony Hall.



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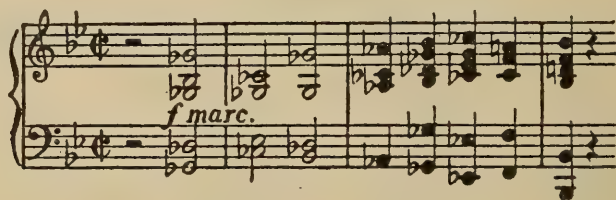
\* - Stereophonic Broadcast

\*\* - Affiliates of WQXR, New York

There is the following fugal subject:



A second subject, a chorale theme, is associated with the wind choirs.



He then proceeds to combine them in a long fugato with a new episode of fluent interwoven scale passages.\* At the last the sturdy chorale phrase is built up, with the addition of a separately placed brass group, to a great tonal climax.

Binding elements in the two middle movements, and a still closer stylistic and thematic connection between the first and last, seem to give some significance to the fact that the inside movements first occupied the composer in the spring of 1875, the outside movements just a year later.

\* These smoothly worked-in scale passages suggest that Bruckner knew and loved the quintet in *Die Meistersinger*.

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## "PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839;  
died in St. Petersburg, March 28, 1881

Arranged for Orchestra by MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed February 22-23, 1957, when Igor Markevitch was the guest conductor.

The orchestration consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russo*." The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.\*

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive."

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which

\* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries*.) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver."

BALLET OF CHICKS IN THEIR SHELLS. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck."

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SAMUEL GOLDENBURG AND SCHMUYLE. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district.

LIMOGES. The Market-place. Market women dispute furiously.

CATACOMBS. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

THE HUT ON FOWLS' LEGS. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the 14th century.

THE GREAT GATE AT KIEV. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1886."

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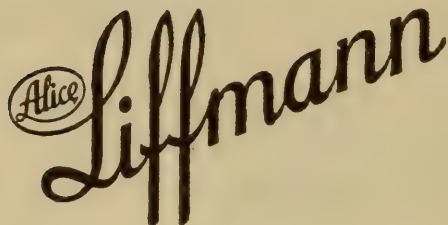
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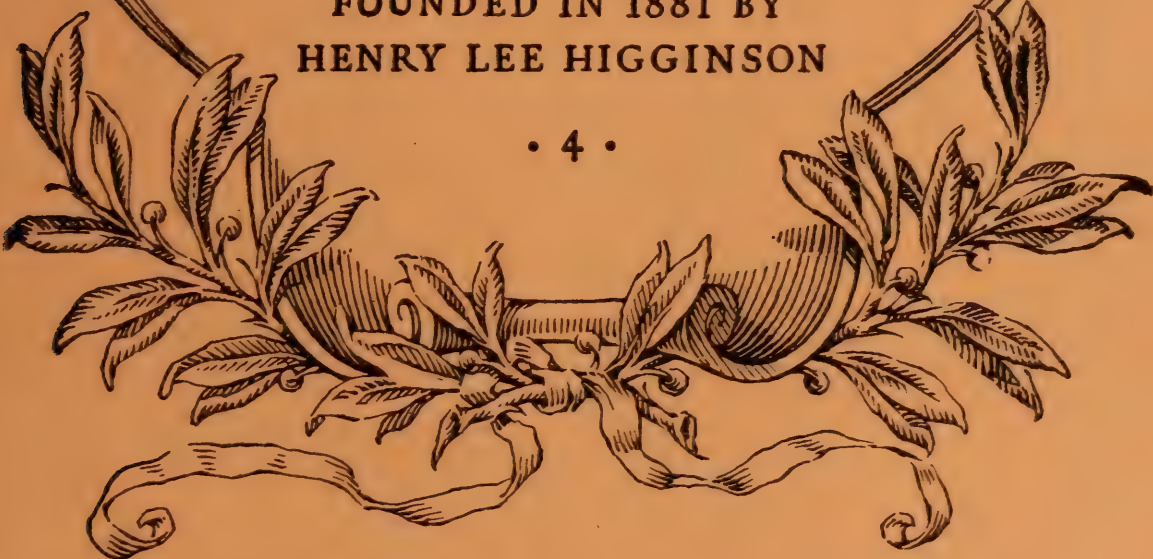




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*with historical and descriptive notes by*

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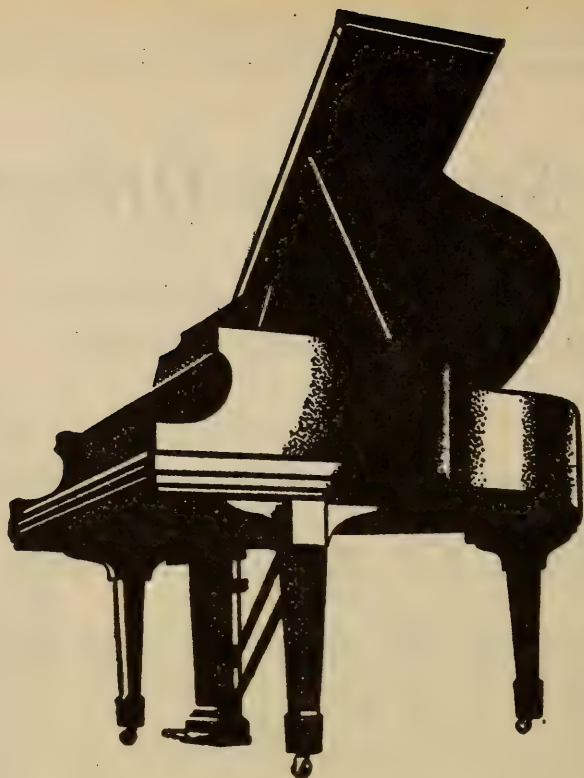
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SCHUBERT . . . . . \*Symphony in B minor, "Unfinished"  
I. Allegro moderato  
II. Andante con moto

MAHLER . . . . . Adagio from the Tenth Symphony (Posthumous)

### INTERMISSION

MENDELSSOHN . . . . . Symphony No. 3, in A minor, "Scottish," *Op. 56*  
I. Andante con moto; Allegro un poco agitato  
II. Vivace non troppo  
III. Adagio  
IV. Allegro vivacissimo; Allegro maestoso assai  
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# SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;  
died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8,\* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

*"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"*—ALFRED EINSTEIN.

THE bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the two movements, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Graz on the grounds that "although still young, he has already proved by his compositions that he will some day rank high as a composer."

\* This on the basis that it was the last to be found although it was composed before the great C major Symphony. The posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which has been believed by some to be a lost symphony, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.

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Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honor. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honorable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait*, has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records indicate, Schubert neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and had attempted (unsuccessfully) to produce his friend's latest opera *Alfonso and Estrella* at Graz in this year, seems to have done nothing at all about the Symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age,

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and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna.

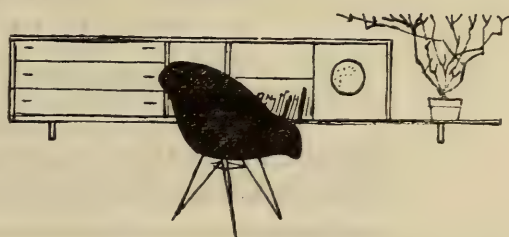
The world, discovering some forty-three years *post facto* a "master-piece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo "magnificent," but was distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considered entirely unworthy of such a premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained



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A theory was propounded by Dr. T. C. L. Pritchard in the English magazine, *Music Review*, of February, 1942, that the symphony was completed and that Anselm Hüttenbrenner, in whose hands the manuscript lay for many years, may have lost the last pages and hesitated to let his carelessness be known to the world. Maurice Brown, in his admirable "Critical Biography" of Schubert (1958), disposes of this by noting that there are blank pages at the end of the manuscript. He further points out that the composer's sketches for the symphony in piano score, which went on Schubert's death, with many other manuscripts, to his brother Ferdinand, consist, as does the full score, of two movements and the beginning of a scherzo. Hüttenbrenner could not have seen this sketch. The double evidence of sketch and score correspondingly broken off seems to preclude a completed full score, nor would Schubert have been likely to set aside and so promptly forget a completed symphony at this time. His cavalier dismissal of the uncompleted score from his thoughts is astonishing enough.

Why Schubert did not finish his symphony, writes Mr. Brown, must remain "one of the great enigmas of music."

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# ADAGIO FROM THE TENTH SYMPHONY (Posthumous)

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenk and first performed in Vienna October 12, 1924 under Franz Schalk.\* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew. The Adagio was introduced to the Boston Symphony concerts by Richard Burgin, December 11-12, 1953.

The orchestra required consists of 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

THE movement opens andante pianissimo, in what is to be the prevailing key — F-sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle,

\* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as '*Symphonia Engiadina*,' " in 1913, is surely apocryphal.

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meditative, but intensely felt. There follows a section slightly slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing another long melody of similar character. The movement is to become an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familiar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord. The general sombre quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings, dissonant chords† bring the peak of tension and then cease, leaving an unearthly high note from the flutes, violins and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the

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# BROADCASTS by the BOSTON SYMPHONY ORCHESTRA *Winter Season, 1959-1960*

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The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
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**WNHC-FM	99.1 mc	New Haven
**WQXR-AM	1560 kc	New York
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**WFMZ-FM	100.7 mc	Allentown, Pa.
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**WSNJ-FM	98.9 mc	Bridgeton, N. J.

The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday-Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
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WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
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The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

\* - Stereophonic Broadcast

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*Ninth Symphony*. It is barely possible that Mahler may have first intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

The facsimile is an interesting revelation\* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particularly in the order of sections). The second movement and the opening of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

† The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called *Diabolus in Musica*, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."

\* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (*Selbstentblössung*). He reminds us that there was no finality in Mahler the orchestrator.

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# SYMPHONY NO. 3 IN A MINOR, "SCOTTISH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting. The first performance in this country was by the Philharmonic Society in New York, George Loder conducting, November 22, 1845. The first performance in Boston was by the Academy of Music at the Melodeon, November 14, 1846, G. J. Webb conducting.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The score is inscribed as "composed for and dedicated to Her Majesty Queen Victoria of England." It was published in 1843.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh, testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, warlike — is familiar to every amateur."

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the symphony. Mendelssohn, who took

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pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the "*Meeresstille*" Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

. . .

"The several movements of this symphony," according to instructions printed in the original edition, "must follow each other immediately and not be separated by the usual pauses" (each movement, however, closes upon its tonic chord).

The main body of the first movement, like the slow introduction, is in A minor, a lively 6-8 rhythm opening with its first theme given to the strings and oboes pianissimo. A transitional passage assai animato introduces the second theme in E minor, played by the clarinet while the first violins combine the first theme with the new one. There is the

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usual procedure of development, restatement and coda, and, to close, a repetition of a few measures from the introduction.

The second movement, *vivace non troppo*, in F major 2-4, is in effect a scherzo and was so named in the earlier edition, although, like each movement in this symphony, it follows the sonata form. The second subject is but briefly developed.

The third movement, *adagio*, in A major 2-4, discloses its first theme in the tenth measure as the first violins play *cantabile*. A march-like passage introduced by the wood winds intervenes before the second theme in E major is introduced by the first violins with *pizzicato* accompaniment.

The Finale, *allegro vivacissimo* 2-2, restores the tonality of A minor. The first theme is at once introduced by the violins over violas, bassoons and horns, and the second (in E minor) by oboes and clarinets after a transitional episode for the full orchestra. The movement is developed at length and closes with a sonorous *allegro maestoso assai*, A major 6-8. This Finale was once compared to "a gathering of the clans," perhaps on account of the tempo indication *allegro guerriero* which stood on the earlier edition but which was later changed.

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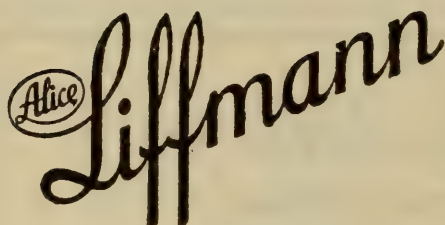
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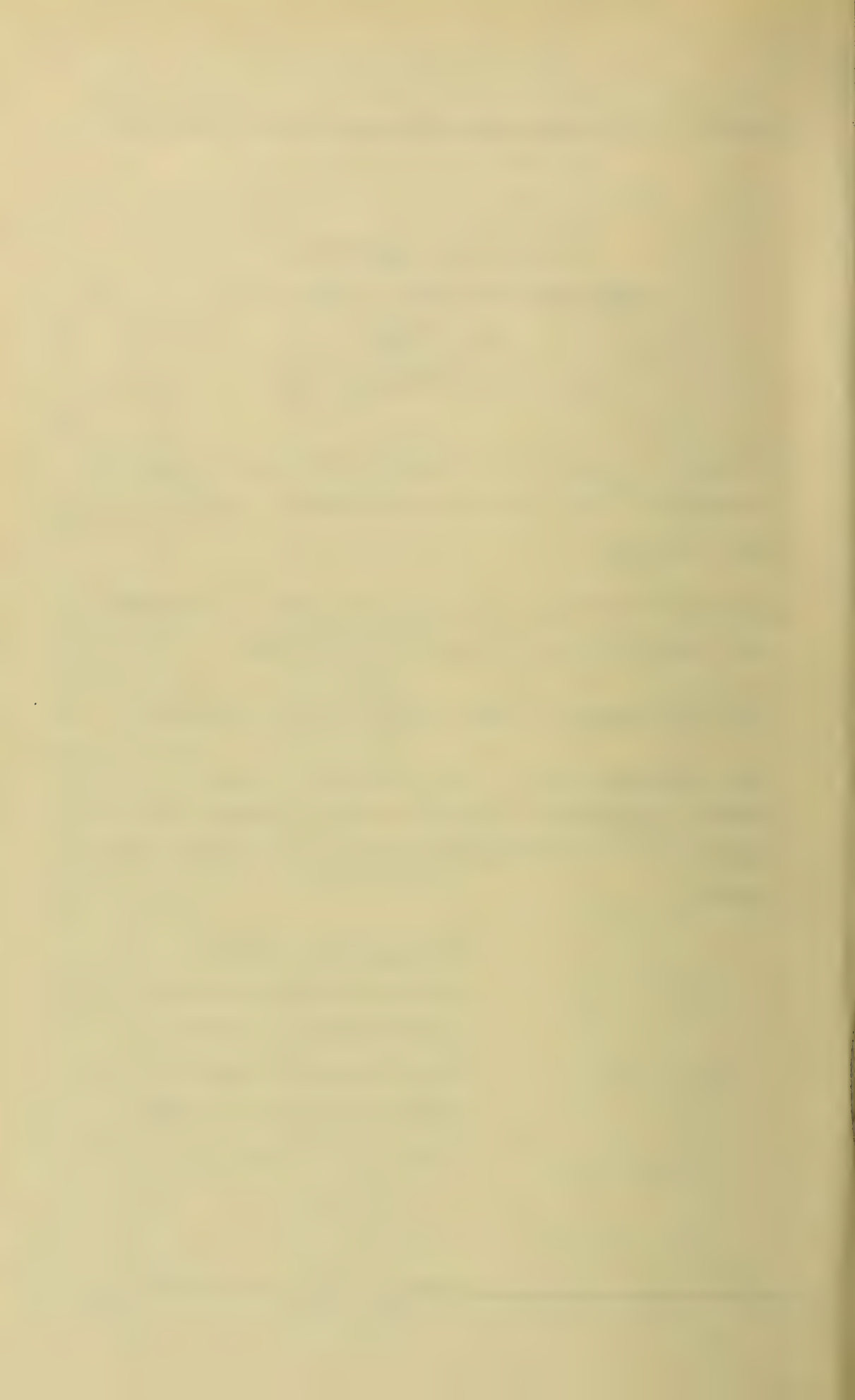
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*with historical and descriptive notes by*

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- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

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- II. Adagio assai
- III. Presto

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- I. Allegro non troppo
  - II. Adagio non troppo
  - III. Allegretto grazioso, quasi andantino
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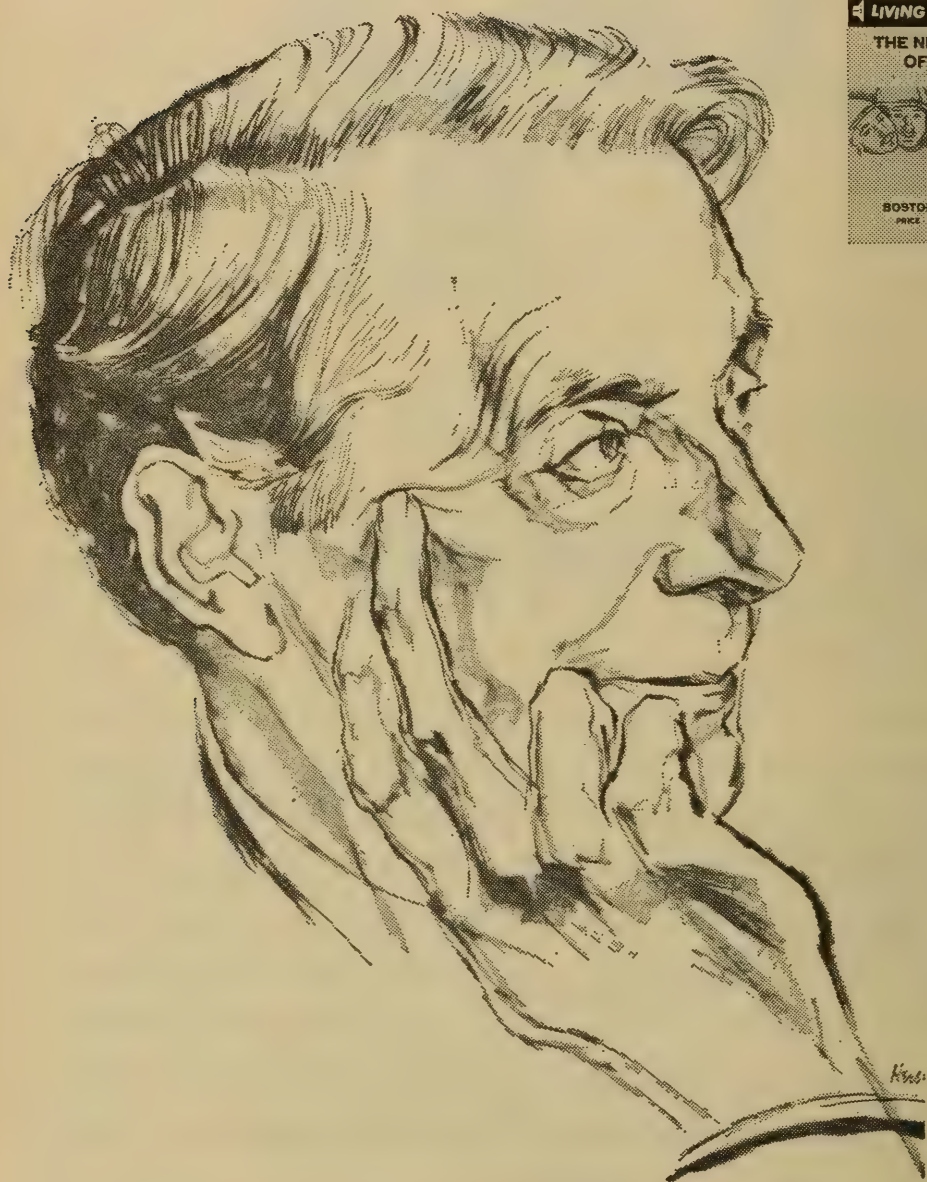
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Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY\*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

A suite from the Chrysander edition was performed on a swan boat in the Public Garden, Richard Burgin conducting members of the Boston Symphony Orchestra as an event of the Boston Arts Festival on June 20, 1958, and again on June 21, 1959.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, repeated April 17, 1953, and March 7, 1958. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was

\* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

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still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."\*

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only

\* Samuel Pepys, in his diary of an earlier date, reveals how transportation by water was common practice. He wrote (August 23, 1662): "So we fairly walked it to White Hall, and through my Lord's lodgings we got into White Hall garden, and so to the Bowling-green, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford's daughter. Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off."

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overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

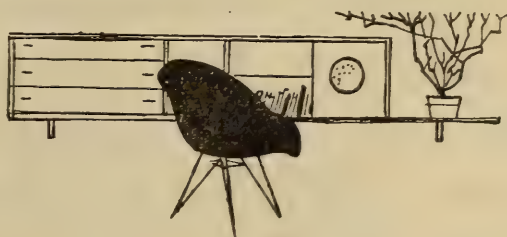
One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.



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But Handel had other colleagues equally ready to claim the credit for the good deed of his restoration. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.\*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

\* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circum-spect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

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# CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born in Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.\*

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, 2 bassoons, 2 horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

**R**AVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930-31),

\* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript*:

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930-1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won—by a nose—a première!"

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spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegrement*, is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then

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- BEETHOVEN..... Symphony No. 5, in C minor, *Op.* 67  
I October 13
- BERLIOZ..... Fantastic Symphony, *Op.* 14a  
II November 24
- BRAHMS..... Symphony No. 2, in D major, *Op.* 73  
V April 5
- BRUCKNER..... Symphony No. 5, in B flat major  
III December 29
- COPLAND..... Party Scene and Finale from the Opera,  
"The Tender Land"  
I October 13
- DEBUSSY..... "La Mer," Three Orchestral Sketches  
II November 24
- HANDEL..... Suite for Orchestra, from "The Water Music"  
(Arranged by Sir Hamilton Harty)  
V April 5
- MAHLER..... Adagio from the Tenth Symphony (Posthumous)  
IV February 23
- MENDELSSOHN..... Symphony No. 3, in A minor, "Scottish," *Op.* 56  
IV February 23
- MOUSSORGSKY..... "Pictures at an Exhibition," Piano Pieces  
(Arranged for Orchestra by Maurice Ravel)  
III December 29
- MOZART..... Symphony No. 38, in D major, "Prague," K. 504  
I October 13
- RAVEL..... "Daphnis et Chloé," Ballet (Second Suite)  
II November 24
- Concerto for Piano and Orchestra  
*Soloist:* NICOLE HENRIOT-SCHWEITZER V April 5
- SCHUBERT..... Symphony in B minor, "Unfinished"  
IV February 23

RICHARD BURGIN conducted the concert December 29

begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai*, consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle *appoggiaturas*.

"The *presto finale* is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the *andante* of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the *pasticcio*. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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# SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörrfel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they

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showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler*, "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

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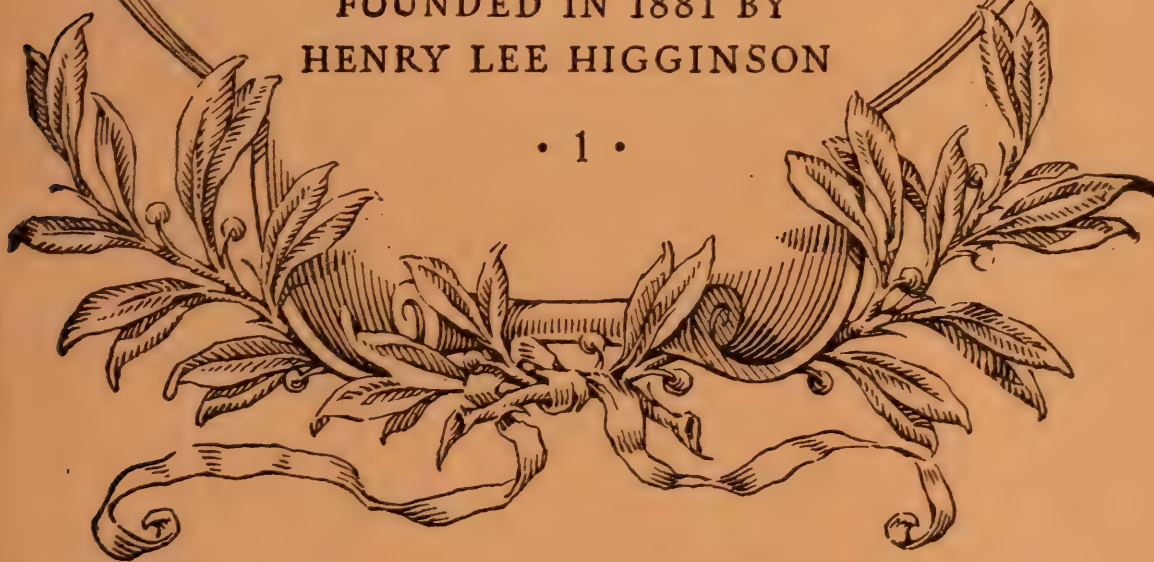




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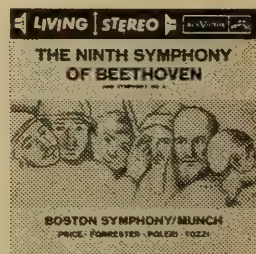
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MOZART.....Symphony No. 38, in D major, "Prague," K. 504

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

COPLAND.....Party Scene and Finale from the Opera,  
"The Tender Land"

### INTERMISSION

BEETHOVEN.....\*Symphony No. 5, in C minor, *Op.* 67

- I. Allegro con brio
  - II. Andante con moto
  - III. } Allegro; Trio
  - IV. } Allegro
- 

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# SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthu-

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siasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first move-

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ment. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

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## SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane*, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever

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graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a

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song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence.”

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor

The promise of living  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

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## ENTR'ACTE

### TO BOO OR NOT TO BOO, THAT IS THE QUESTION

By FRANCIS D. PERKINS

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*(In the seventh program of last season under the heading "Spontaneous Disapproval" the subject of applause was discussed by Harold Rutland, an English writer. The following article gives a similar American view. It is quoted from the New York Herald Tribune, August 23, 1959.)*

**B**OTH in this country and in England, disappointed concert and opera-goers usually express their opinions in a polite and negative

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way. On hearing a sub-standard performance, they either do not applaud at all, or limit applause to a mere acknowledgment of the performer's efforts. Later, they may air their views with considerable warmth in private conversations; cancel their subscriptions, or write to the managements concerned, but they avoid the sibilant hiss, the strident boo or the type of cheer which is named after New York's northernmost borough.

In England, booing is such a rare occurrence that a demonstration of that kind against a particular singer last winter at Covent Garden aroused an unusual flood of comment. London's "Opera" magazine, inviting its readers to discuss the subject, received a handsome response. Some of the writers censured such vocal criticism as impolite; some favored booing with certain reservations, arguing that there was too much placid acceptance of poor performances.

In New York, this observer remembers only a handful of occasions when disaffected listeners hissed, and most of these were back in the 1920's. Some hostile sounds greeted what then seemed cacophonous modern music in a Boston Symphony concert under Pierre Monteux and another by the Philadelphia Orchestra under Leopold Stokowski. There was also publicly expressed opposition at a concert of the International Composers' Guild and a little mild sibilance at the local premiere of the late George Antheil's "Ballet Mecanique."

All this hissing was aroused by compositions rather than by sub-standard performances, and this suggests a possible distinction in our musical public's mind between the responsibility of the composer and the performer. A composer can hardly disclaim responsibility for what he writes and his listeners hear, unless the performance is so bad as to disguise it. As for the performer, according to this theory, the general impression seems to be that he is doing the best he can, and that even if that is hopelessly inadequate, his efforts should be acknowledged with some applause. There may be a subconscious belief that he is not solely responsible for his failure.

Does the purchase of a ticket entitle its holder to register public vocal objections if he feels he has been sorely aggrieved or swindled? Mr. Stokowski once asked those who audibly disliked his modern offerings to withdraw and make room for broader-minded listeners, but bad performances are in a rather different category. Still, if a right to boo exists, is it advisable to exercise it? In concerts, negative disapproval is usually sufficient damnation. One can usually tell the difference between sincere plaudits from an audience at large and the sporadic, scattered manual encouragement of friends, teachers and managers who are valiantly trying to support a lost cause.

Metropolitan Opera patrons, however, know that applause is not always a measure of merit; that a singer's group of enthusiastic sup-

porters may resonantly clap and cheer whether his singing is up to standard or far below it. In the latter case, a dissenter might well feel inclined to boo. But booing also might become a weapon for groups who dislike a particular singer with equal lack of artistic discrimination and add to the existing opera-interrupting din. In the letters received by "Opera," the general feeling was that vicious personal booing is utterly indefensible, but that indiscriminate applause is also pointless.

One correspondent suggested that booing be applied to offending members of an audience — the rustlers of programs and candy wrappers, for instance. If we extend this to interrupting operatic applause, he has something. It might be interesting to see what would happen if those who wished to hear the music should shush the claqueurs who drown it out. It might, after a while, convince them that the right to hear all of an opera which one has paid to attend is superior to any individual right to a noisy public demonstration of enthusiasm.

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## SYMPHONY NO. 5, IN C MINOR, *Op. 67*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his

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vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as

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1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The



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whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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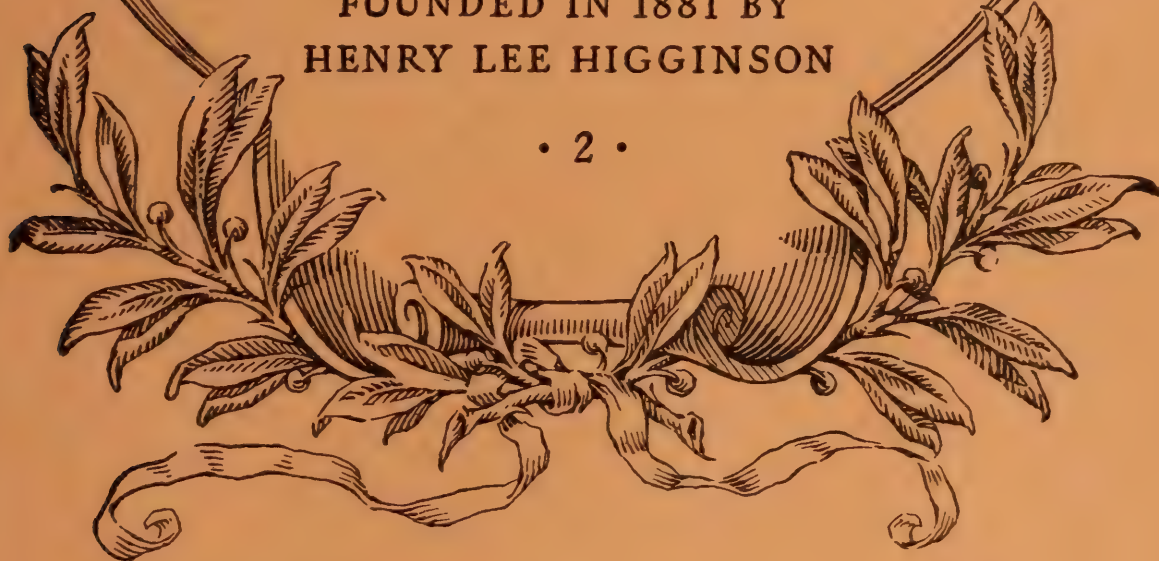




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(Seventy-ninth Season, 1959-1960)

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*with historical and descriptive notes by*

JOHN N. BURK

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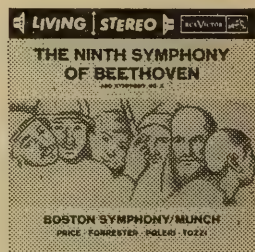
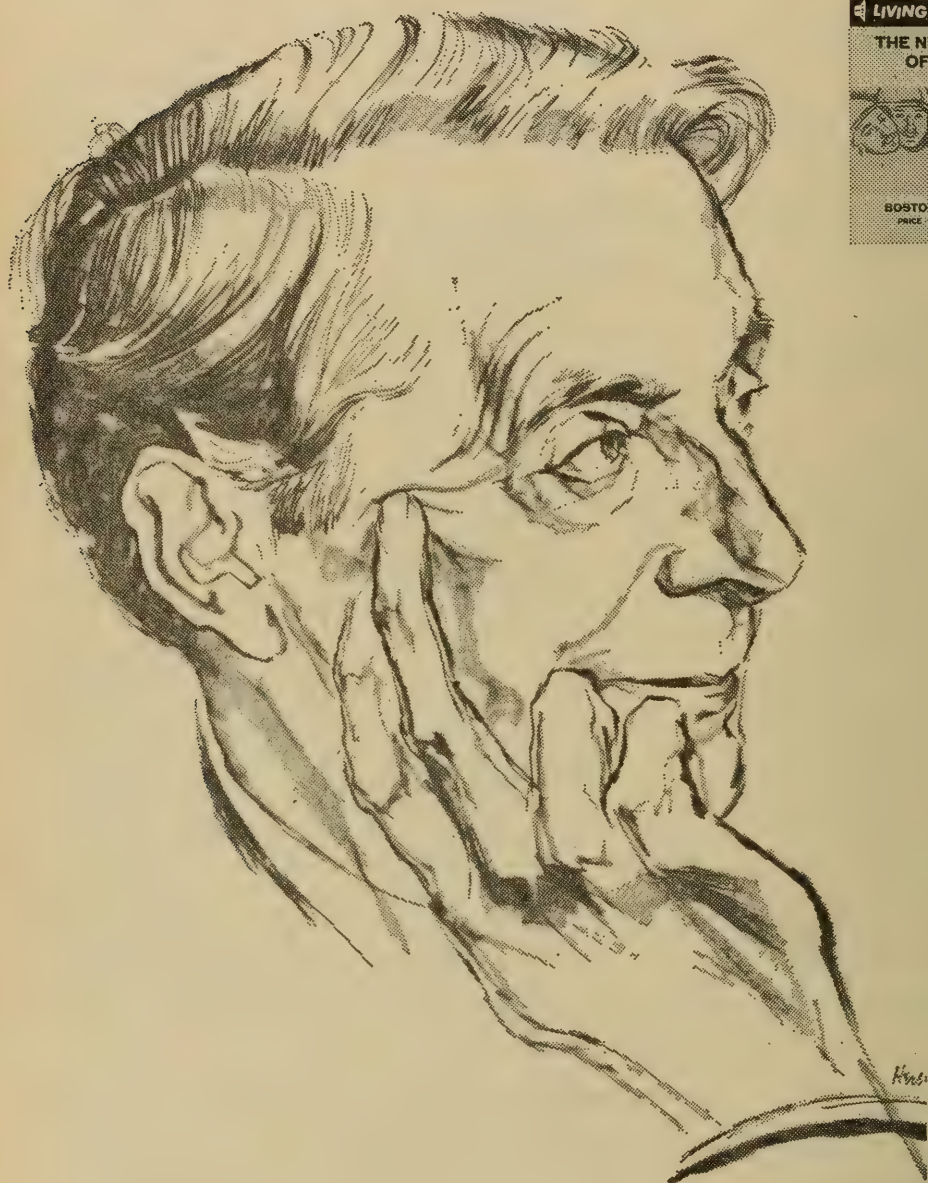
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## Second Program

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TUESDAY EVENING, DECEMBER 1, at 8:30 o'clock

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BACH . . . . . \*Brandenburg Concerto No. 6, in B-flat major, for Strings

- I. Allegro
- II. Adagio ma non tanto
- III. Allegro

MOZART . . . . . Piano Concerto No. 24, in C minor, K. 491

- I. (Allegro)
- II. Larghetto
- III. Allegretto

*(First performance by this Orchestra)*

### INTERMISSION

MENDELSSOHN . . . . . Symphony No. 3, in A minor, "Scottish," *Op.* 56

- I. Andante con moto; Allegro un poco agitato
- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo; Allegro maestoso assai

*(Played without pause)*

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SOLOIST

CLAUDE FRANK

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# BRANDENBURG CONCERTO IN B-FLAT MAJOR, NO. 6

FOR 2 VIOLE DA BRACCIA, 2 VIOLE DA GAMBA, CELLO,

VIOLONE AND CEMBALO

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

---

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (2 violas and 2 cellos concertanti, additional cello with bass, and continuo). In the present performances the parts are given to a string orchestra.

To the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the

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#### *Program*

HAYDN: Symphony No. 49 in F minor, "La Passione"

MOZART: Piano Concerto No. 9 in E-flat major, K. 271

*Soloist:* EVELYN CROCHET

SCHUMANN: Concertstuck for Four Horns and Orchestra, *Op. 86*

*French Horns:* DAVID BATTEY

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BRAHMS: Tragic Overture, *Op. 81*

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The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

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*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
**WTAG-FM	96.1 mc	Worcester
**WNHC-FM	99.1 mc	New Haven
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The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday-Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

\* - Stereophonic Broadcast

\*\* - Affiliates of WQXR, New York

Third Concerto; as the singular grouping of two violas, two *viola da gamba* and a cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed."

The "*viola da braccia*" which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, *Bach's Orchestra*, nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the "*viola da gamba*."\* The "*viola da gamba*," the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

• •

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed "*À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandebourg*," and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing

\* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

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his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.\*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his prince's airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino*; the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of

\* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

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all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti*."

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PIANO CONCERTO NO. 24, IN C MINOR, K. 491

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This Concerto was composed in March, 1786.

The orchestration consists of flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The present performance is the first by this Orchestra.

OF Mozart's twenty-seven concertos for piano there are two in the minor tonality: this one and the Concerto in D minor, K. 466 (numbered 20, and composed in the year previous). The minor mode was often for Mozart a signal for serious, even tragic matters.

Einstein wrote that Mozart here "evidently needed to indulge in an explosion of dark, tragic, passionate emotion." The composer's motive is of course pure conjecture. The plain and astonishing fact is that Mozart, tied up with many duties, absorbed in the preparations for *Figaro* (this was the *Figaro* year), turned out not a casual piece in the entertainment pattern, but what is generally considered his most independent and challenging, his most prodigious work in this form. It is his ultimate venture, his furthest exploration of the piano con-

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certo; for the three which were to follow were to be a further refinement on what he had done. If Mozart could be said ever to have ignored his public in a concerto and followed completely his own inner promptings, it was here. The first audience must have been dismayed when instead of the usual diatonic opening subject they were presented with a tortuous, chromatic succession of phrases with upward skips of diminished sevenths. This was a new and strange tonal world, and not a gracious one. Their dismay would not have been lessened when the whole orchestra proclaimed the theme with dire emphasis. A soft theme introduced by the woodwinds gives only momentary relief, for the first theme sweeps it away. The piano enters with a new theme, still in C minor, but is drawn into the ubiquitous theme, adding an octave to the wide interval. The theme dominates the movement, the soloist (as in the D minor Concerto) adding to the excitement with agitating scale passages. It is a less stormy opening movement than that of the D minor Concerto, but it is more vivid, more subtle, and more deeply felt. Although the cadenza brings a long coda, ending pianissimo, there is no assuagement, and the serenity of a major mode is imperative. Nothing could be more serene than the melody of the Larghetto. The three elements — piano, strings and winds — are combined each way with wondrous results. In treating the wind choir,



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the composer obviously gloried in having a full quota, clarinets and oboes included, and he made the most of them (the trumpets and drums had no place here but are mustered in the other movements). The final Allegretto brings no happy ending as the finale of the D minor does. It begins and ends in C minor, traversing many keys. It is a series of variations on two subjects, the second of which opens the way for astonishing chromatic development — a chromaticism which serves for thematic individualization, modulation and transition equal in skill to the manipulations in the G minor Symphony which would come two years later. These variations defy description — they are surely one of Mozart's highest achievements in the form.

This concerto combines range, intensive direction and extraordinary adventurousness. It speaks to the nineteenth century, and was a favorite with Beethoven. Under the immediate spell of a performance, one is strongly moved to give it some sort of crown — the crown, let us say, for the ultimate point, as Mozart through his life sought to bring the orchestra and his own instrument into ever closer communion.

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CLAUDE FRANK

CLAUDE FRANK was born in Nuremberg, Germany, in 1925, and has made the United States his home, having lived here since 1941. He was a student in the conducting department of the Berkshire Music Center in the summer of 1947 under the direction of Serge Koussevitzky. In the following year he joined the faculty at Bennington College in Vermont. He has served as assistant conductor of the Desoff Choir. However, through the years his attention was increasingly taken by his development as pianist. He studied with Artur Schnabel for ten years and later joined the faculty of Rudolf Serkin's school at Marlboro, Vermont, taking part in the Marlboro Music Festival. It was under the advice of both Schnabel and Serkin that he devoted himself principally to the piano. He has toured Europe as well as America in recitals and appearances with orchestra.

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# SYMPHONY NO. 3 IN A MINOR, "SCOTTISH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

---

This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting. The first performance in this country was by the Philharmonic Society in New York, George Loder conducting, November 22, 1845. The first performance in Boston was by the Academy of Music at the Melodeon, November 14, 1846, G. J. Webb conducting.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

The score is inscribed as "composed for and dedicated to Her Majesty Queen Victoria of England." It was published in 1843.

IN THE spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their "long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." The moorlands intrigued him too, and when fogs and rains permitted, the sketchbook was brought out and put to good use. Mendelssohn was an insatiable tourist, and if the camera had been invented would surely have otherwise committed landscapes to memory.

He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland had dwelt. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony." There follow sixteen

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measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scotch air sung by the landlord's daughter.

In this way Mendelssohn carried out of Scotland two scraps of melody that were to be put to good use — this one and the opening measures of the "Fingal's Cave" Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove the symphony Scottish in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh, testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, warlike — is familiar to every amateur."

The trouble with Mr. Hogarth's statement is that most hearers, certainly the German ones, have not followed him so far. An enthusiastic Britisher would tend to make much of such thematic resemblances; but, after all, a folkish tune in the British Isles or Germany can have much in common, and by the time Mendelssohn has in his own way developed through a dozen measures the quasi jig-like 6-8 of the first movement or the theme of the scherzo in which one can possibly discern "national character," any truly Scottish jauntiness seems to have departed. German writers, in a day given to imaginative flights, went far afield from the Scottish scene. Ambrose was reminded by the "violent conflicts" in the Finale (which someone else likened to the gathering of clans) of "a roaring lion with which we might fancy a young Paladin in knightly combat. . . . And then the airy, elfish gambols of the Scherzo — we cannot help it, we invent a whole fairy tale of our own to fit it, a tale

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of the genuine old German stamp, something like the Sleeping Beauty of the Woods, or Cinderella, or *Schneewittchen*."

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the Scherzo of the symphony. Mendelssohn, who took pleasure in affixing a picturesque name to a symphony, particularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the "*Meeresstille*" Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

In the winter of 1830-31, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The *Fingal's Cave* Overture then occupied him, and two symphonies "which," he wrote, "are rattling around in my head." But the *Italian* Symphony took precedence over the other, and even when that was in a fairly perfected condition, the *Scottish* Symphony seemed to elude him. He had good intentions of presently "taking hold" of it, but the Italian sunshine scattered his thoughts. "Who can wonder that I find it difficult to return to my misty Scotch mood?" The "*schottische Nebelstimmung*" was to bear fruit in the by no means uncheerful minor cast of the music. Another score, the *Reformation* Symphony, also in an unfinished state, was in his portmanteau at this time. This, with his earlier C minor Symphony and the later "*Lobgesang*," were to comprise all of his works in this form.

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He carried the *Italian*, *Scottish*, and *Reformation* symphonies about with him for years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. Had the symphonies been numbered in the order of their composition, they would have been as follows: first, the C minor (1824), second the *Reformation* (1830-32), third the *Italian* (1833), fourth the *Song of Praise* (1840), and last the *Scottish* (1842). But the *Italian* and *Reformation* symphonies were withheld from publication until after his death, and thus attained the numbering Fourth and Fifth. By this circumstance the "*Lobgesang*" was published second in order, the *Scottish* third, and they were so numbered.

Mendelssohn at last dated the manuscript of his *Scottish* Symphony as completed January 20, 1842, and on March 3 made it publicly known, conducting it at a Leipzig Gewandhaus concert. It was several times repeated there, and played in Berlin, where Mendelssohn then dwelt in the service of Friedrich Wilhelm IV of Prussia. In June, Mendelssohn visited England again and conducted the work at a Philharmonic Concert (June 13), when it was much applauded. The audience at this time was not informed of any connection between the "new symphony" and Scotland. Mendelssohn, summoned to an audience with Queen Victoria, played to her and the Prince Consort, and asked her to sing in return. Compliments were interchanged — in all sincerity, for the royal couple were delighted with their German visitor, and he, in his turn, wrote that she had sung "really quite faultlessly, and with agreeable feeling and expression." Mendelssohn asked the permission of the British Sovereign to dedicate his symphony to her, "for the English name would suit the Scottish piece charmingly."

• •

"The several movements of this symphony," according to instructions printed in the original edition, "must follow each other immediately and not be separated by the usual pauses" (each movement, however, closes upon its tonic chord).

The main body of the first movement, like the slow introduction, is in A minor, a lively 6-8 rhythm opening with its first theme given to the strings and oboes pianissimo. A transitional passage assai animato introduces the second theme in E minor, played by the clarinet while the first violins combine the first theme with the new one. There is the usual procedure of development, restatement and coda, and, to close, a repetition of a few measures from the introduction.

The second movement, vivace non troppo, in F major 2-4, is in effect a scherzo and was so named in the earlier edition, although, like each movement in this symphony, it follows the sonata form. The second subject is but briefly developed.



# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

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The remaining Tuesday evening concerts in  
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RUGGIERO RICCI, *Violin*

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The third movement, *adagio*, in A major 2-4, discloses its first theme in the tenth measure as the first violins play *cantabile*. A march-like passage introduced by the wood winds intervenes before the second theme in E major is introduced by the first violins with *pizzicato* accompaniment.

The Finale, *allegro vivacissimo* 2-2, restores the tonality of A minor. The first theme is at once introduced by the violins over violas, bassoons and horns, and the second (in E minor) by oboes and clarinets after a transitional episode for the full orchestra. The movement is developed at length and closes with a sonorous *allegro maestoso assai*, A major 6-8. This Finale was once compared to "a gathering of the clans," perhaps on account of the tempo indication *allegro guerriero* which stood on the earlier edition but which was later changed.

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## Subscribers' Exhibition

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The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place from December 22 to January 2.

Paintings should be delivered to Symphony Hall on Monday or Tuesday, December 14 or 15. Application blanks may be had at the Friends' Office, or in the evenings at the Box Office.



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CHARLES MUNCH, *Music Director*

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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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*with historical and descriptive notes by*

JOHN N. BURK

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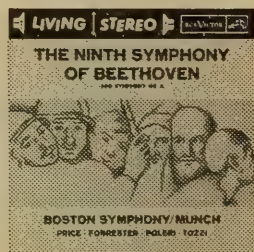
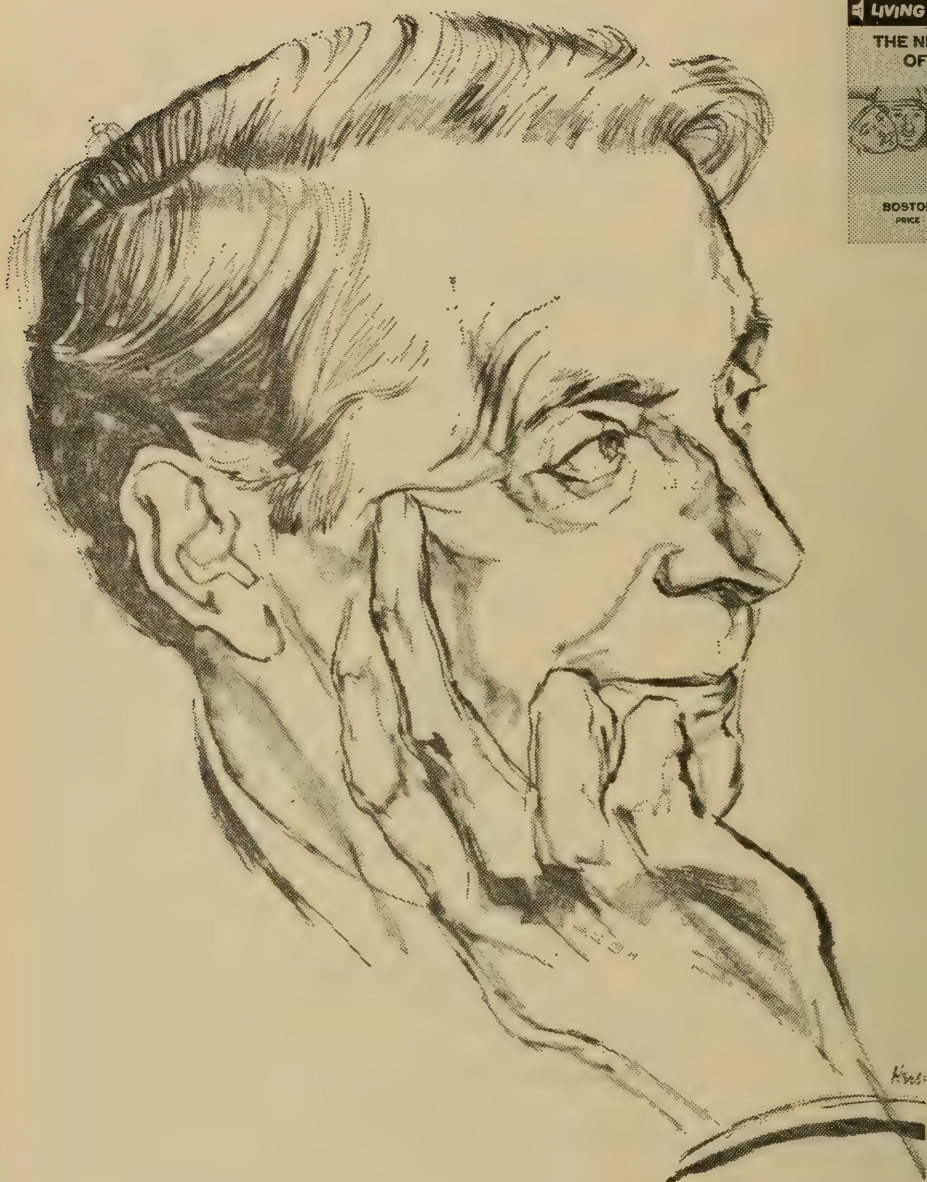
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*Third Program*

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TUESDAY EVENING, JANUARY 5, at 8:30 o'clock

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AARON COPLAND, *Guest Conductor*

PURCELL.....Fantasias for Strings  
    No. 2, in B-flat major  
    No. 4, in C minor  
    Fantasia on One Note, in F major

HAYDN.....Symphony in C minor, No. 95  
    I. Allegro  
    II. Andante cantabile  
    III. Minuet; Trio  
    IV. Finale: Vivace

SCHUMAN.....New England Triptych; Three Pieces  
                    for Orchestra after William Billings

INTERMISSION

DIAMOND.....Rounds for String Orchestra

COPLAND.....First Symphony  
    I. Prelude  
    II. Scherzo  
    III. Finale

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## THREE FANTASIAS FOR STRINGS

By HENRY PURCELL

Born in London *circa* 1659; died at Dean's Yard, Westminster, November 21, 1695

These Fantasias were composed in four string parts in 1680.\* Three of them, including the Fantasia on One Note, were performed at a Berkshire Festival concert under Dr. Munch on July 12, 1952.

**H**ENRY PURCELL, who, in the space of his thirty-odd years gave England music which is still considered unsurpassed in that country, lived in a period shortly after the Golden Age of Elizabeth and her madrigalists, many years before the era of Pope, Handel, and Dr. Samuel Johnson. When Purcell composed his brace of Fantasias (sometimes called "fancies") in 1680, these three notables were within a few years of being born. This was the England of Samuel Pepys and Dryden. In Italy, Corelli (whose music Purcell may not have known) was in the ascendant, Domenico Scarlatti was unborn, and Vivaldi was an infant in Venice. The British King (Charles II) preferred the French music of the Court of Louis XIV, where Lully was in power. Couperin was a boy of twelve, and Rameau was not to be born for three years. The influence of the seventeenth century instrumentalists of Italy was just coming into favor and soon touched Purcell, but not yet in his Fantasias, which are innocent of a figured bass, and are developed in the close, sinuous manner of vocal counterpoint. These Fantasias, according to Philip Heseltine in a preface to the score of

\* Purcell composed his "Fantasias" in three, four, five, six and seven string parts. The manuscript has survived in an album which is preserved in the British Museum.

The autograph Fantasias of Purcell consist of three in three parts, nine in four parts, one in five parts (which is the Fantasia on One Note), and two more in six and seven parts which are labelled "*In Nomines*." Blank pages between these categories suggests the composer's intention of later adding to them.

### PROGRAM BULLETINS FOR OUR RADIO LISTENERS

The increasing size of our radio audience has prompted a plan whereby anyone interested may receive the program bulletin each week on the basis of a magazine subscription.

The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959-1960 is \$4.00. Address the Program Office, Symphony Hall.



# **BROADCASTS by the BOSTON SYMPHONY ORCHESTRA Winter Season, 1959-1960**

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The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
*WCRB-AM	1330 kc	Boston
*WCRB-FM	102.5 mc	Boston
**WXHR-FM	96.9 mc	Boston
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The Friday afternoon concerts of the Winter Season will be broadcast live on the following stations:

WGBH-FM	89.7 mc	Boston
WXHR-FM	96.9 mc	Boston
WAMC-FM	90.7 mc	Albany

The Concerts of the Friday-Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
WXCN-FM	101.5 mc	Providence
WHCN-FM	105.9 mc	Hartford
WMTW-FM	94.9 mc	Mount Washington, N. H.
*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

\* - Stereophonic Broadcast

\*\* - Affiliates of WQXR, New York

thirteen of the Fantasias as edited by André Mangeot,\* “are essentially in the tradition of the Elizabethan polyphonists, despite their startling originality. They are the last heirs of the sixteenth century, rather than the ancestors of the eighteenth. They stand at the end of a great period of English instrumental music, the crowning glory of a century and a half of rapid and continuous development. The music belongs to a time before the art of writing had become all top and bottom, before it had been corrupted by that most bestial invention, the figured bass. . . .”

The nine Fantasias in four parts have the inscription “Here beginneth ye 4-part Fantazias.” The four voices are without continuo and were probably intended for a consort of viols, two treble, one tenor and one bass. The music is quite suitable, however, for a modern string quartet. The Fantasia on One Note adds a viola part to the quartet, this part consisting of a repetition of the drone-note on the dominant around which the other voices are woven.

A. Eaglefield Hull has written as follows about the Fantasias in *Cobbett's Cyclopedic Survey of Chamber Music*:

“For what object Purcell intended the fantasias is not precisely known. A good deal of his music was written for the sheer pleasure of home performance amongst his friends. Pepys and Evelyn are witnesses to this laudable custom. There were many, in those troublous times, ‘who choose rather to fiddle at home than to go out and be knocked on the head abroad.’ But Purcell’s elaborate plan points to some more important aim. They may have been written to the order of the king — the dates on many of them point to a close application — or for special performance in one or other of the first public concert-rooms which were opened in that very year, 1680. On the other hand, it is possible that these works have never been heard at all until their recent performance in 1927.

“Be this as it may, the artistic value of these fantasias is very great.

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\* This edition is used in the present performances.

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They are cast in the form of the Elizabethan *Fancy*. A theme is given out, and the parts enter in close imitation. This is carried on for a time, when another theme enters, and is treated similarly. Most of these fantasias, or fancies, are in different sections, which are joined on without a break, and the speed generally changes twice. Purcell usually marks the speed in English, thus: 'Trio I, moderate, quick, drag'; 'Trio II, moderate, brisk, slow'; and so on.

"The longest fantasia in its entirety is only seventy-three bars; many of them are only forty or fifty. The themes themselves are always distinguished, and the workmanship is exquisite, the harmony and polyphony being of the finest. The final brisk movement is often of the nature of a jolly hornpipe. There are many bold points, justifiably brought about by the imitation, which is always continuous. Purcell here took up the old tradition of the Elizabethan polyphonists, and leapt over the new harmonic period, then just setting in, to the thought of the present day. His polyphonic procedure in this respect might well have been taken for the model of the so-called linear counterpoint of twentieth-century composers.

"The pieces possess many marvellous passages. At times one might be listening to the sweet polyphony of Byrd; at others to the hard, rasping counterpoint of Heinrich Kaminski or Busoni. Certain passages have the poetry of Schumann, others the rhythmical vigour of Beethoven, or the hearer suddenly finds himself amongst a shower of intricate scholastic fireworks, equalled only by Bach in his *Kunst der Fuge*. The surprises in rhythm and cadence are as charming as they are continual; and it is difficult to imagine that the transposition from the viols to modern string instruments has done the pieces any harm at all, especially as the slightly different compass of the instruments enables crossing of parts to be avoided altogether by a transposition to a key one tone higher. Messrs. Heseltine and Mangeot have indeed made the world a precious gift by bringing these treasures to light, and making them available to chamber music parties." [COPYRIGHTED]

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# SYMPHONY IN C MINOR, NO. 95

By FRANZ JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

This symphony was composed in 1791 and first performed probably in the same year in London.

The orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE twelve symphonies which Haydn, in his mellow sixties, wrote for London have been roundly and justly praised as the final word in the symphonic form as the Eighteenth Century had learned to view it through an advance to an incredible point of perfection under Haydn and Mozart. Dr. Karl Geiringer, the foremost living biographer of Haydn, went further and declared: "The whole Nineteenth Century, beginning with Beethoven and ending with Brahms, was able to draw rich inspiration from Haydn's last thirteen symphonies" (he here includes No. 92 — the "Oxford"). The following table, listing the most recent performances at the Friday and Saturday concerts of this Orchestra, may show in some cases due recognition, in others undue neglect. A listing of the LP recordings at this moment will indicate the growing popular apprehension of the Haydn treasury in the last few years.

	<i>Number of performances Fri.-Sat. concerts</i>	<i>Date of last performance</i>	<i>Conductor</i>	<i>Number of LP recordings</i>
93, in D	1	Nov. 16, 1900	Gericke	4
94, in G ("Surprise")	14	Feb. 24, 1956	Monteux	12
95, in C minor	9	Jan. 4, 1952	Ansermet	3
96, in D ("Miracle")	(Not performed)			5
97, in C	6	Jan. 6, 1945	Szell	3
98, in B flat	2	Apr. 22, 1948	Koussevitzky	2
99, in E flat	6	Nov. 19, 1948	Burgin	5
100, in G ("Military")	5	Jan. 1, 1954	Munch	16
101, in D minor ("Clock")	4	Nov. 8, 1957	Munch	11
102, in B flat	13	Apr. 25, 1958	Burgin	6
103, in E flat ("Drum Roll")	7	Dec. 15, 1950	Munch	5
104, in D ("London")	17	Jan. 9, 1959	Shaw	9

As the third in order among the twelve Salomon symphonies, the Symphony in C minor was among the first set of six which Haydn

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composed for his first visit to London in 1791. Except for the "Clock" Symphony, No. 101, in D minor, this is the only one of the twelve in a minor key. It is also the only "London" Symphony which dispenses with an introduction. The symphony opens with a theme concise and dramatic. After several pages of expository development, a second theme effectually dispels any ominous suggestion in a bright and lilting E-flat major. The tune might well have dropped from an opera of Mozart, Haydn's revered colleague, the news of whose death was destined to sadden him in London before the year had ended. The working out begins with a return of the initial subject, passing through several minor keys, but the brighter subject soon dominates the scene, and the rather brief movement closes in C major.

The slow movement is a melody in E-flat major, 6-8 time, with variations. The strings give out the simple theme and dominate until the exceedingly beautiful variation in E-flat minor has ended. In the final variation the woodwinds and horns at last assert themselves, while the violins weave an ornamental figure in thirty-second notes. A graceful coda, almost Beethovenesque, ends the movement, which once brought the remark from H. T. Parker that here "sentiment joins fingertips with elegance."

The minuet, in C minor, is brilliant and fully scored. Its trio, in the tonic major, presents a graceful and undulating discourse in running eighth notes from the solo cello over a light accompaniment of plucked strings.

The finale, *vivace*, is an engaging movement with contrapuntal interplay. Its C major takes possession for once and all — indeed, when all is said, the minor mode has played no more than an episodic part. The symphony is more concise than most of the composer's later ones. "The total effect," wrote Tovey, "is so spacious that you would never guess that it is one of Haydn's tersest works."

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NEW ENGLAND TRIPTYCH  
THREE PIECES FOR ORCHESTRA (AFTER WILLIAM BILLINGS)  
By WILLIAM HOWARD SCHUMAN  
Born August 4, 1910, in New York City

---

William Schuman composed his New England Triptych in the spring of 1956. The score was commissioned by Andre Kostelanetz, who conducted the first performance on October 28, 1956, in a concert of the Symphony Orchestra of the University of Miami.

The following instruments are used: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

THE following information was furnished by the composer for early performances of the New England Triptych:

William Billings (1746–1800) is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a “fantasy” on themes of Billings, nor “variations” on his themes, but rather a fusion of style and musical language.

I. *Be Glad Then, America*

Billings’ text for this anthem includes the following lines:

Yea, the Lord will answer  
And say unto his people — behold!  
I will send you corn and wine and oil  
And ye shall be satisfied therewith.

Be glad then, America,  
Shout and rejoice,  
Fear not, O land,  
Be glad and rejoice.  
Hallelujah!

A timpani solo begins the short introduction which is developed

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predominantly in the strings. This music is suggestive of the "Hallelujah" heard at the end of the piece. Trombones and trumpets begin the main section, a free and varied setting of the words "Be Glad Then, America, Shout and Rejoice." The timpani lead to a middle fugal section stemming from the words "And Ye Shall be Satisfied." The music gains momentum and combined themes lead to a climax. There follows a free adaptation of the "Hallelujah" music with which Billings concludes his original choral piece and a final reference to the "Shout and Rejoice" music.

## II. *When Jesus Wept*

When Jesus wept, the falling tear  
In mercy flowed beyond all bound;  
When Jesus groaned, a trembling fear  
Seized all the guilty world around.

The setting of the above text is in the form of a round. Here, Billings' music is used in its original form, as well as in new settings with contrapuntal embellishments and melodic extensions.

## III. *Chester*

This music, composed as a church hymn, was subsequently adopted by the Continental Army as a marching song and enjoyed great popularity. The orchestral piece derives from the spirit both of the hymn and the marching song. The original words, with one of the verses especially written for its use by the Continental Army, follow:

Let tyrants shake their iron rods,  
And slavery clank her galling chains.  
We fear them not, we trust in God,  
New England's God forever reigns.  
  
The foe comes on with haughty stride,  
Our troops advance with martial noise;  
Their vet'rans flee before our youth,  
And gen'als yield to beardless boys.

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# ROUNDS FOR STRING ORCHESTRA

By DAVID DIAMOND

Born in Rochester, New York, July 9, 1915

"Rounds for String Orchestra" was composed in June and July, 1944, by commission for Dimitri Mitropoulos, and was first performed by this conductor and the Minneapolis Symphony Orchestra, November 24 of that year. It was performed by the New England Conservatory Orchestra, Malcolm Holmes conducting, in Jordan Hall, December 12, 1945. It was performed by the Boston Symphony Orchestra April 5-6, 1946.

AT THE very outset of the first movement, so the composer explains, "the different string choirs enter in strict canonic fashion as an introduction for the main subject, which is played by the violas and soon restated by the cellos and basses. The *Adagio* is an expressive lyric movement, acting as a resting-point between the two fast movements. The last movement again makes use of characteristic canonic devices, though it may more specifically be analyzed as a kind of fugal movement cast in rondo form. The rhythmic device which opens the first movement is again utilized in the last movement as a kind of counter-subject for the principal thematic ideas, so helping to 'round' out the entire work and unify the entire formal structure."

Mr. Willi Apel, whose "Harvard Dictionary of Music" is invaluable when a precise but adequate definition of a musical form is required, has this to say about the round: "Common name for a circle canon, *i.e.*, a canon in which each singer returns from the conclusion of the melody to its beginning, repeating it *ad libitum*. The result of a three-voice round is indicated in the following scheme:

a	b	c		a	b	c		
	a	b	:	c	a	b:		
		a			b	c	a	

It appears that the melody of a round always consists of sections of equal length which are so designed as to make good harmony with each other. . . . The earliest and most famous round is the Sumer-canon of the thirteenth century which is designated as *rota* (wheel). The

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rondellus of the thirteenth century was much the same thing, possibly lacking the initial imitation, *i.e.*, with all the voices starting simultaneously (after the repeat sign). . . . Rounds enjoyed an extreme popularity in England, particularly in that variety known as catch.”

• •

David Diamond studied with André de Riboupierre at the Cleveland Institute of Music (1928–1929), with Bernard Rogers at the Eastman School of Music (1930–1934), at the New Music School of New York for the two years following, and later with Roger Sessions and with Paul Boepple in New York, and with Nadia Boulanger at Fontainebleau and Paris. He has had two Guggenheim fellowships and other awards.

Peggy Glanville-Hicks has thus characterized David Diamond in Grove's Dictionary:

“Diamond's music has a notable emotional impetus, and such dissonance as there is in his style is almost continually present in his monochrome harmonic colour scheme: it is seldom used as a dynamic contrast. Structurally and stylistically Diamond's works are all very similar, from the earlier to the later pieces. His expression is personal, lyric-romantic and intense, and has not changed much, or passed through very divergent working methods, in spite of his many and varied teachers. His expressive equilibrium appears to be set and his technical command fully accomplished.”

Mr. Diamond's six symphonies date from 1940 to 1954 (the Fifth is not yet completed\*). He has written orchestral works of lesser proportions, choral works (mostly *a cappella*), ballets, music in chamber combinations. Recent works are a *Sinfonia Concertante* and *Ahavah* for narrator and orchestra. He has written incidental music for Shakespeare's *Romeo and Juliet* and *The Tempest*, Tennessee Williams' *The Rose Tattoo*, and music for documentary films.

The following works by David Diamond have been performed by the Boston Symphony Orchestra:

- 1944 (Oct. 13) Symphony No. 2 (First performance)
- 1946 (April 5) Rounds for String Orchestra
- 1948 (Jan. 23) Symphony No. 4 (First performance; conducted by Leonard Bernstein)
- 1950 (July 30) “Timon of Athens,” A Symphonic Portrait (after Shakespeare)  
(Berkshire Festival Concert; conducted by Leonard Bernstein)
- 1950 (Nov. 30) Symphony No. 3 (First performance)
- 1957 (Mar. 8) Symphony No. 6 (First performance)

---

\* The Fifth Symphony was completed in 1957.

# FIRST SYMPHONY

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

Aaron Copland composed his first symphony, which he called his *Organ Symphony*, in Paris in 1924. It was first performed on January 11, 1925, by the Symphony Society of New York under the direction of Walter Damrosch. A performance by the Boston Symphony Orchestra followed on February 20. He rescored the work, omitting the organ, and this version was published in 1931 and first performed by L'Orchestre de la Suisse Romande in December of that year under the direction of Ernest Ansermet in a program of contemporary American composers. The first American performance of the revised work was by the Orchestra in Chicago, Frederick Stock conductor, January 18, 1934. It was performed by the Boston Symphony Orchestra on February 15, 1935.

The orchestration of the revised version is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 8 horns, 5 trumpets, 3 trombones and tuba, kettledrums, side drum, tambourine, wood block, cymbals, bass drum, gong, xylophone, glockenspiel, celesta, piano, 2 harps and strings.

Mr. Copland dedicated the original score to Mlle. Nadia Boulanger.

THE following description of the symphony, furnished by the composer when his *Organ Symphony* was first played, is still applicable since the revision involves changes only in instrumentation:

"The three movements of the symphony are loosely connected by a recurrent motto based on the tones of the minor triad. Unlike most musical mottoes, however, it is not immediately recognizable as such.

---

## AARON COPLAND TO TOUR WITH THIS ORCHESTRA

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the Orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six- to eight-week tour with Dr. Munch, the Orchestra's Music Director, and Associate Conductor Richard Burgin. The tour, the Orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

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"The first movement (Andante, 6-8) is quite short and bears no relation to the traditional first movement of a symphony. It is rather an introductory reverie with some incidental material for solo instruments of the orchestra. Its formal structure is very simple; there is but one theme (solo flute with lower strings accompanying and with clarinet entering at the ninth measure).

II. Scherzo (Molto Allegro, 3-4 time). "In the first section of the Scherzo two themes are exposed, the first by the oboe, the second — of a more sustained character — by the woodwind, with imitations by the strings. A climax for the full orchestra is gradually effected, giving free play to what was originally the oboe theme. This is suddenly interrupted by the motto announced by a solo horn and imitated by a trumpet. A repetition by a bassoon and flute leads to the middle section, Moderato 4-4. This is set forth by the strings and saxophone, with occasional references by the clarinet to the first theme of the movement. Suddenly, without warning, the brass bursts in, and the repetition of the first section is engendered in slightly modified form. A short coda brings the movement to a close, fortissimo.

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III. "The Finale (Lento, Allegro Moderato, 4-4) corresponds to the usual first movement of a symphony, being cast approximately in sonata form. Without any introduction, the first theme is given out in unison by the violas. The first three notes of this theme are the first three notes of the motto. This motive is immediately worked up into a stretto by all the strings, then by trumpets and trombones, and finally by all the brass, tutti forza. The entrance of the kettledrum brings with it the second, more vigorous theme, played by violins and violas on the G string over a double-bass pizzicato accompaniment, which is nothing more than the motto used as basso ostinato. There follows an episode, fortissimo, for the full orchestra, based on a fragment of the second theme. This brings a sudden quieting down, when, over the same relentless basso ostinato, there is a contrapuntal interweaving of themes by oboe, English horn and violas. A gradual crescendo brings to a climax the exposition section, the second theme being chanted fortissimo, against the motto in augmentation in trumpets and trombones.

"What might be termed the development section begins in the full orchestra. As counterpoint the solo violin evolves from the motto a new, vivacious theme which later plays an important part. The development is not very long. It merges imperceptibly into the recapitulation, which in this case is merely a final simultaneous announcement of the four main elements of the Finale. The symphony ends with a brief coda."

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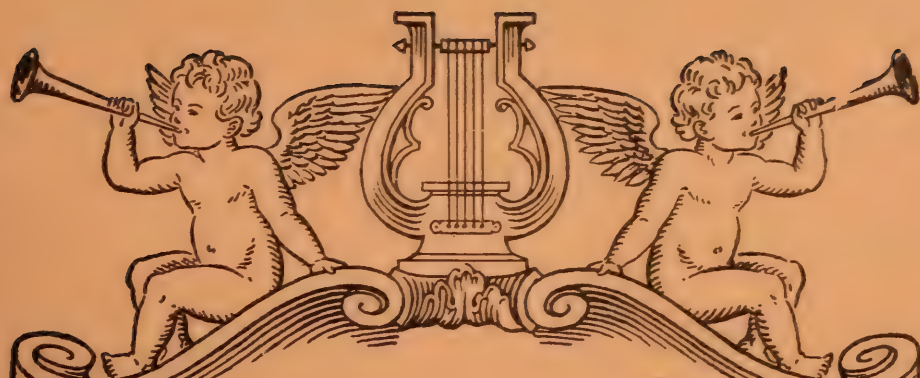
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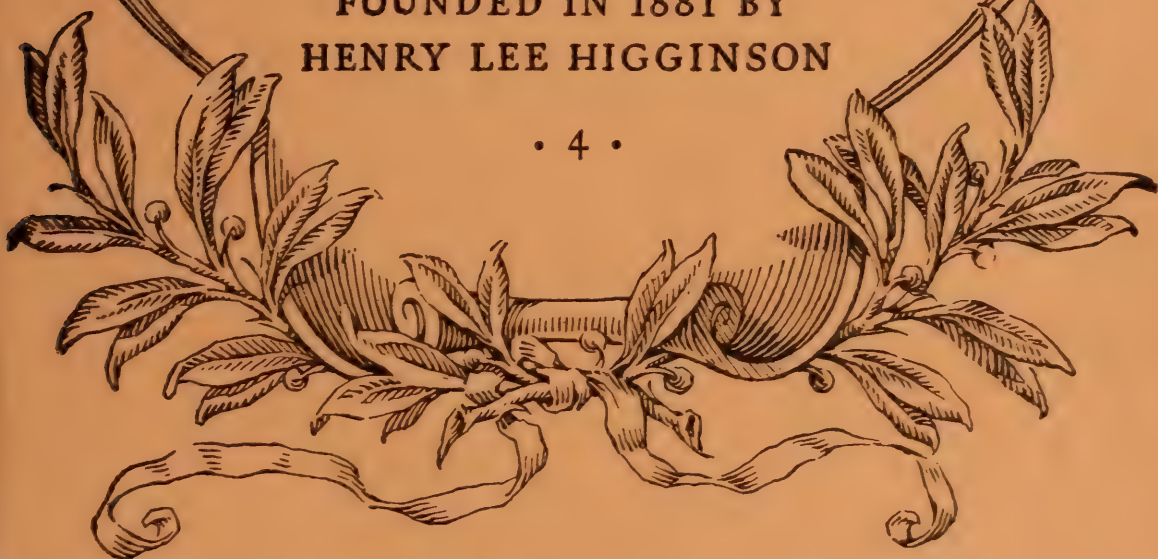




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# *Boston Symphony Orchestra*

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*with historical and descriptive notes by*

JOHN N. BURK

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SCHUBERT . . . . . \*Symphony in B minor, "Unfinished"

I. Allegro moderato

II. Andante con moto

MAHLER . . . . . Adagio from the Tenth Symphony (Posthumous)

MENDELSSOHN . . . . . Scherzo in G minor from the String Octet, *Op. 20*  
(arranged for orchestra by the composer)

### INTERMISSION

SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op. 47*

I. Allegro moderato

II. Adagio di molto

III. Allegro ma non tanto

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# SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;

died in Vienna, November 19, 1828

---

This Symphony, sometimes listed as No. 8,\* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

---

*"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"*—ALFRED EINSTEIN.

THE bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the two movements, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Graz on the grounds that "although still young, he has already proved by his compositions that he will some day rank high as a composer."

\* This on the basis that it was the last to be found although it was composed before the great C major Symphony. The posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which has been believed by some to be a lost symphony, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.

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WGBH-FM	89.7 mc	Boston
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The Concerts of the Friday-Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
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The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

WGBH-FM	89.7 mc	Boston
WGBH-TV	Channel 2	Boston
WAMC-FM	90.7 mc	Albany
WENH-TV	Channel 11	Durham, N. H.

The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

\* - Stereophonic Broadcast

\*\* - Affiliates of WQXR, New York

Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honor. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honorable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait*, has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records indicate, Schubert neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and had attempted (unsuccessfully) to produce his friend's latest opera *Alfonso and Estrella* at Graz in this year, seems to have done nothing at all about the Symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna.

The world, discovering some forty-three years *post facto* a "master-piece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a

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lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the “Unfinished” Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo “magnificent,” but was distrustful of what the finale might have been, for Schubert’s existing finales, with the possible exception of three, he considered entirely unworthy of such a premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements with their distinctive mood and superb craft.

A theory was propounded by Dr. T. C. L. Pritchard in the English magazine, *Music Review*, of February, 1942, that the symphony was completed and that Anselm Hüttenbrenner, in whose hands the manuscript lay for many years, may have lost the last pages and hesitated to let his carelessness be known to the world. Maurice Brown, in his admirable “Critical Biography” of Schubert (1958), disposes of this by noting that there are blank pages at the end of the manuscript. He further points out that the composer’s sketches for the symphony in piano score, which went on Schubert’s death, with many other manuscripts, to his brother Ferdinand, consist, as does the full score, of two movements and the beginning of a scherzo. Hüttenbrenner could not have seen this sketch. The double evidence of sketch and score correspondingly broken off seems to preclude a completed full score, nor would Schubert have been likely to set aside and so promptly forget a completed symphony at this time. His cavalier dismissal of the uncompleted score from his thoughts is astonishing enough.

Why Schubert did not finish his symphony, writes Mr. Brown, must remain “one of the great enigmas of music.”

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# ADAGIO FROM THE TENTH SYMPHONY (Posthumous)

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenek and first performed in Vienna October 12, 1924 under Franz Schalk.\* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew. The Adagio was introduced to the Boston Symphony concerts by Richard Burgin, December 11-12, 1953.

The orchestra required consists of 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

THE movement opens andante pianissimo, in what is to be the prevailing key — F-sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle, meditative, but intensely felt. There follows a section slightly slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing another long melody of similar character. The movement is to become an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familiar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord. The general sombre

\* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as '*Symphonia Engiadina*,'" in 1913, is surely apocryphal. Mr. Krenek's account of his part in the restoration is quoted on page 25 of this Bulletin.

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quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings, dissonant chords† bring the peak of tension and then cease, leaving an unearthly high note from the flutes, violins and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the *Ninth Symphony*. It is barely possible that Mahler may have first intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

The facsimile is an interesting revelation\* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not

† The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called *Diabolus in Musica*, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."

\* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (*Selbstentblössung*). He reminds us that there was no finality in Mahler the orchestrator.

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to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particularly in the order of sections). The second movement and the opening of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

The two Scherzos, so-called, have little of the meaning of the word except in their tempi; the shadow of death haunts each movement. At the head of the second, he has written, "The Devil dances it with me. Madness seizes me, accursed that I am — annihilates me, so that I cease to exist, so that I forget to be. . . ." The manuscript shows signs of having been written in great haste and excitement. Words scribbled in at other points are a further sign of Mahler's frenetic state of mind — words it would seem that were never intended for the public eye. Yet the completed Adagio is a score accomplished in full detail and definition by the controlling hand of the master. We may reasonably suppose that the remainder of the symphony, had the composer lived to work it out and complete the parts still "under construction," would have been as well shaped and ordered.

Mahler's widow tells us in a foreword to the published facsimile that she kept these sketches for a long while as her "precious right to protect as my own the treasure of the *Tenth Symphony*." She may well have felt a personal privacy in this score for at the end the composer has addressed words to her: "*Almschi! — für dich leben! — für dich sterben!*" and at the end of the fourth movement: "*Du allein weissest was es bedeutet. Ach! Ach! Lebwohl mein Saitenspiel!*" She continues, "But now I feel it my duty to make known to the world the last thoughts of the master.\* The great structure of these symphonic movements arises now for all to see. There are unfinished walls; scaffolding conceals the architecture, although the whole, the plain, is plainly recognizable; the orchestra [*Kapelle*] of the Adagio gleams forth in wonder-

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\* Adolf Weissmann has stated that Mahler did not wish his "Unfinished Symphony" to be made known; Egon Wellesz has stated (in Grove's Supplement) that he wished the sketches to be destroyed.

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ful clarity and beside it the slender tower of the *Purgatorio-Scherzo*. Many will read these pages as a book of magic; others will stand before the magic signs lacking the key; no one will be able to draw from them or comprehend their full strength. The basic sentiment of the *Tenth Symphony* is the certainty of death, the suffering of death, the contempt of death. I was a witness to an experience which became a source of one of these movements [this would be the *Purgatorio*, which ends with a harp glissando and the beat of a muffled gong]. One winter day in 1907, Gustav Mahler and I stood at the window of our hotel in New York. Far below us there was a funeral service. A fireman who had lost his life while performing his duty of rescue was being carried to the grave. A great crowd of people accompanied the hero. There was a distant murmur and then there was quiet. A speaker stepped out from the crowd. We could not hear him but there was music playing, and suddenly we heard the short, hollow beat of a drum. In alarm I looked at Gustav Mahler. There were tears in his eyes — his face was distorted by emotion.”

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SCHERZO IN G MINOR, FROM THE OCTET, *Op.* 20  
(Arranged for Orchestra by the composer)

By FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

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Mendelssohn composed his String Octet in 1825, and made an orchestration of the Scherzo for London in 1829. He used pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, with timpani and strings.

The Octet was performed by the string sections of this Orchestra November 7, 1885, and again on November 26, 1920. The Scherzo in its orchestral form was introduced by Adrian Boult as guest conductor, January 11, 1935, and under Koussevitzky, November 13, 1936.

IN APRIL, 1829, the youthful Mendelssohn bade a tender good-by to his father and his sister Rebecka at Hamburg, and sailed for

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England. It was the first stretch of a period of extended traveling, in which he was not only to give concerts, but to see the world, and "form his character and manners." The twenty-year-old Berliner, after recovering from an exhausting voyage and seeing the sights of London under the tutelage of Moscheles, made his first public appearance before the London Philharmonic Society at the Argyll rooms on May 25. Old John Cramer "led him to the piano as if he were a young lady," reports Moscheles. Felix also conducted his "First" Symphony in C minor (which he had composed in 1824), substituting, however, the Scherzo from his String Octet for the minuet and trio. He had made an orchestral score of the Scherzo for the occasion. He was received with great enthusiasm (much to the gratification of the aspiring musician, whose music had had a mixed reception recently in Berlin) and the Scherzo "was obstinately encored against his wish" (again according to Moscheles). Mendelssohn afterwards presented the score of the Symphony to the Society. The orchestrated Scherzo was acquired by Novello and Co., and first published by them in 1911. The Scherzo, "sempre pianissimo e leggiero," is a score of characteristically delicate point and grace.

The Octet itself was written by the sixteen-year-old Mendelssohn in 1825. The sympathetic and understanding Fanny gives her impressions of her brother's early Scherzo:

"Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: The peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick, to follow better the aerial crowd. At the end, the first violin flutters upward, light as a feather — and all vanishes away."

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# CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JEAN SIBELIUS

Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865;

died in Järvenpää, September 20, 1957

The violin concerto was composed in 1903, subjected to a considerable revision, and in its later form first played on October 19, 1905, by Karl Halir in Berlin, when Richard Strauss conducted; it was printed in the same year. Maud Powell was the pioneer of the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and with the Boston Symphony Orchestra under Dr. Muck, April 20, 1907. Miss Powell again played the concerto on March 9, 1912. Since then Richard Burgin has been the soloist at performances under Dr. Koussevitzky on March 1, 1929, February 28, 1930, and February 16, 1934. Jascha Heifetz was the soloist on November 23, 1934.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

It is dedicated to Franz von Vecsey.

SIBELIUS, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition, turned once in his life to the concerto as a form. He first intended his Violin Concerto for the virtuoso Willy Burmester, who had been concert-master of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. Johnson tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

The concerto, which followed closely upon the Second Symphony,

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has been called by Cecil Gray an example of the “cosmopolitan Swedish traditionalism” which was a recurring trait of the early Sibelius, and which was distinct from the “romantic Finnish nationalism” which shaped his tone poems. If this Swedish “passivity” is in many ways a weakness, as compared to the “originality and sturdy independence” of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a “source of strength” by giving them “a fresh lease of life and energy.” “Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the String Quartet, the ‘In Memoriam’ of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

“The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the cadenza precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of

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a long, sweet, cantabile melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax.

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II. *Adagio di molto*, B-flat major, 4-4. A contemplative *romanza*, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. *Allegro, ma non tanto*, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking-rhythmic figure is coupled with equally persistent harmonic pedal-points.

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## RUGGIERO RICCI

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**R**UGGIERO RICCI was born in San Francisco, July 24, 1920. He was first taught to play the violin by his father when he was five years old, and a year later became the pupil of Louis Persinger, his principal teacher. At eight he appeared in public, playing Mendelssohn's Violin Concerto, and in the next year gave concerts in New York. At twelve he made a tour of Europe. After serving with the Air Force during the war, he returned to civilian life as a constantly active virtuoso. He has played in the Middle and Far East as a good will envoy of the United States. He has played often in Europe and several times toured Latin America.

Mr. Ricci plays an instrument made in 1734 by Joseph Guarnerius del Gesù of Cremona. It once belonged to the late Bronislav Huberman.





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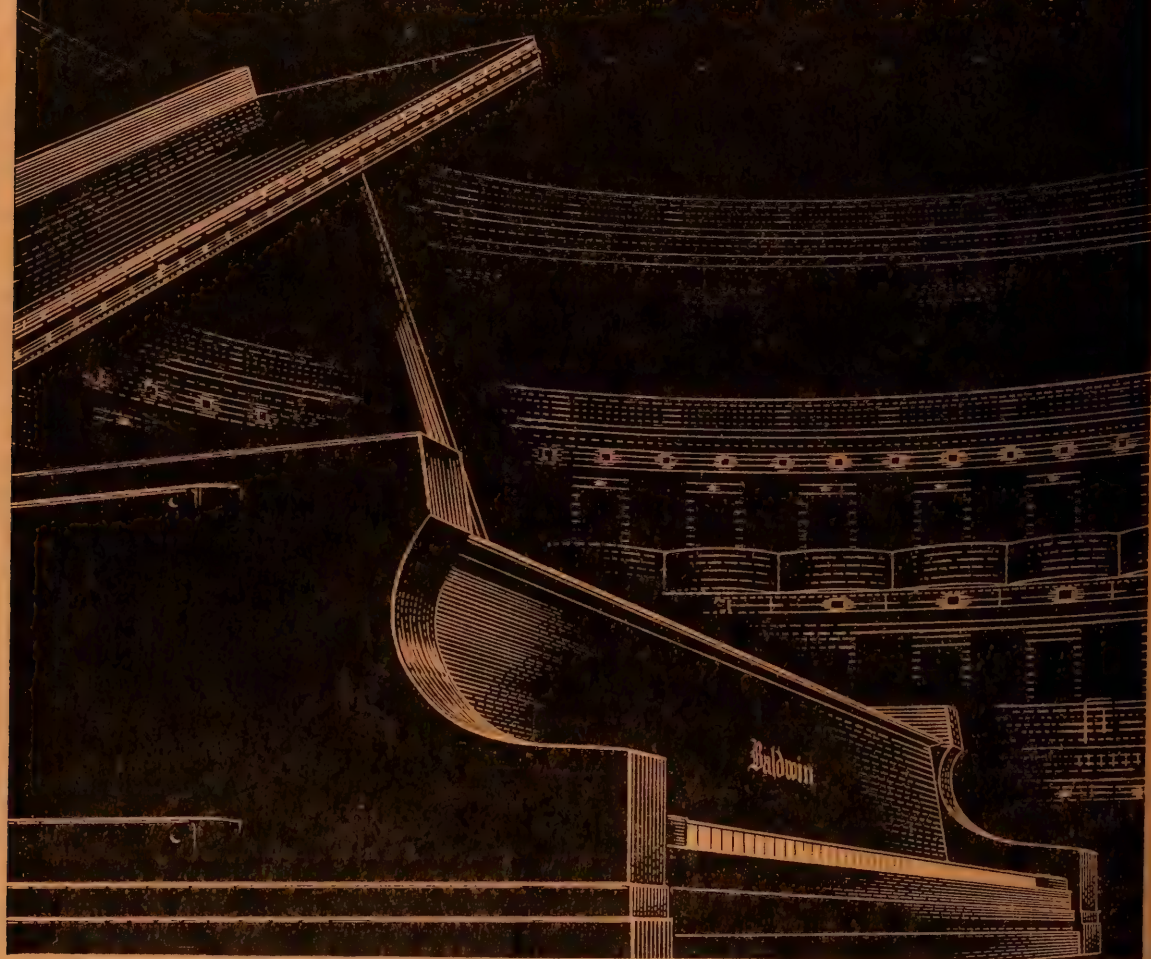
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*with historical and descriptive notes by*

JOHN N. BURK

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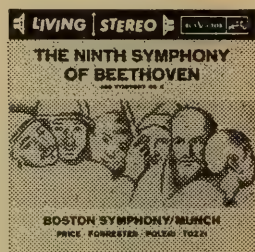
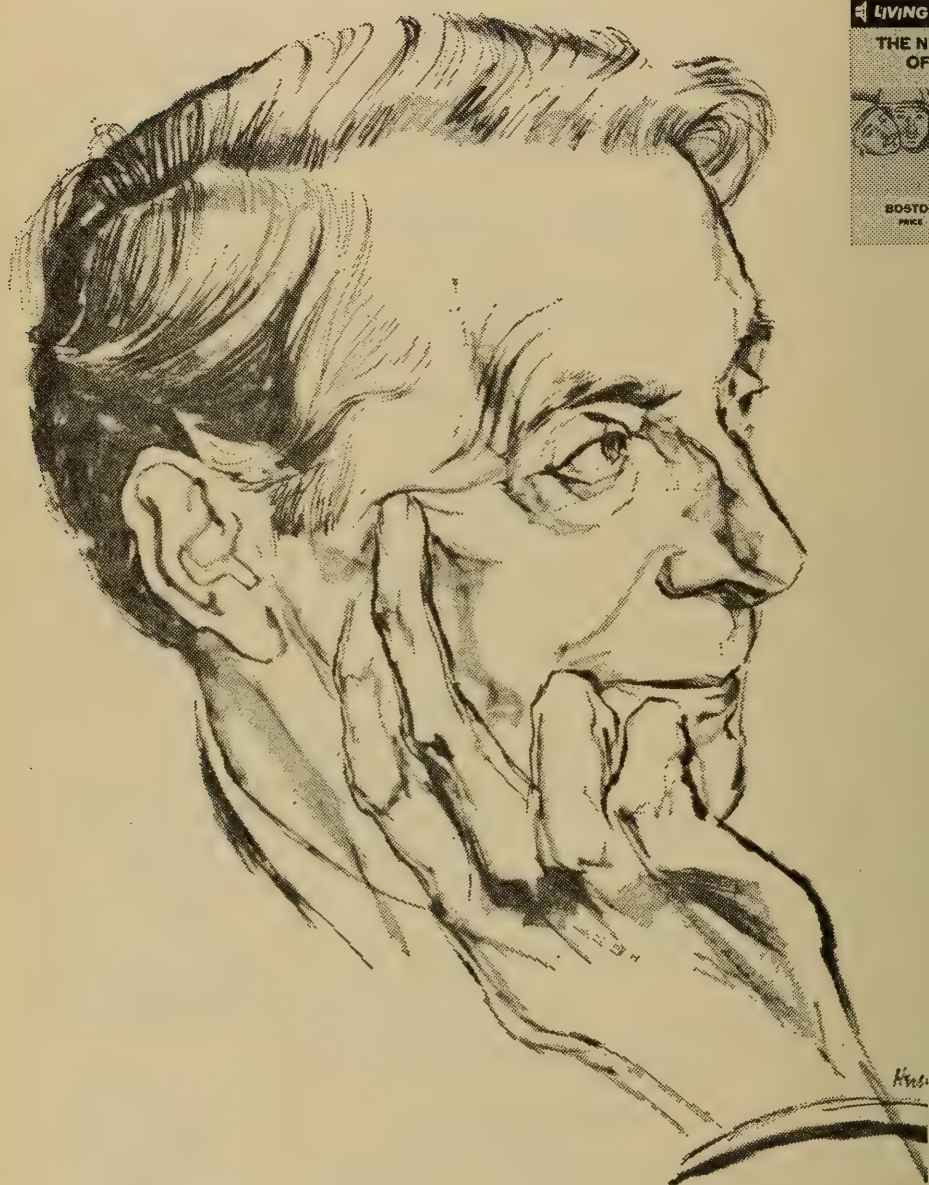
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## *Fifth Program*

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TUESDAY EVENING, MARCH 8, at 8:30 o'clock

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MOZART . . . . . Symphony No. 39, in E-flat major, K. 543

- I. Adagio; Allegro
- II. Andante
- III. Minuetto; Trio
- IV. Finale: Allegro

BEETHOVEN . . . . . Suite from "Die Geschöpfe des Prometheus,"  
Ballet, *Op.* 43

Overture

Adagio

(Cello Solo: SAMUEL MAYES; Harp: BERNARD ZIGHERA;  
Flute: DORIOT ANTHONY DWYER; Clarinet: GINO CIOFFI;  
Bassoon: SHERMAN WALT)

Finale: Allegretto

### INTERMISSION

HONEGGER . . . . . \*Symphony No. 2, for String Orchestra

- I. Molto moderato
- II. Adagio mesto
- III. Vivace, non troppo

WAGNER . . . . . Excerpts from Act III, "Die Meistersinger von Nürnberg"

Introduction — Dance of the Apprentices —  
Procession of the Mastersingers

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SYMPHONY NO. 39, IN E-FLAT MAJOR, K. 543

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The symphony was completed June 26, 1788.

The orchestration includes: 1 flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

CERTAIN great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries are these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done.

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Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, trios, piano sonatas “for beginners,” a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, “Romantic” century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the thirty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. His operas brought him nothing more than a small initial fee, and the demand for him as pianist had fallen off. His diminished activities were scantily rewarded, and the incoming florins were far from enough

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to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor\* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a trio, and under June 26 a march, piano sonata, the adagio and fugue for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case.

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\* Koechel lists only one other symphony by Mozart in a minor key — the early symphony in G minor, No. 183 (1773).

† Save four poignant dissonances at the climax of the introduction.

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He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

. .

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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SUITE FROM "DIE GESCHÖPFE DES PROMETHEUS,"

BALLET, *Op.* 43

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the year 1800, Beethoven's ballet was first performed in March, 1801 (probably March 28th), at the Imperial Court Theater in Vienna.

The first performance of the Overture at the concerts of this Orchestra was on December 28, 1888. The most recent was November 2, 1945. Nine numbers from the Ballet were presented as an instrumental suite by Mr. Gericke, December 12, 1888. Mr. Monteux conducted the Adagio (No. 5), together with the Overture, October 24, 1919. Richard Burgin conducted six movements on February 22-23, 1952.

The overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. No. 5 adds a harp to the instruments used.

**S**ALVATORE VIGANO, Milanese dancer and designer of ballets in the late eighteenth century, decided in the year 1800 to pay a tribute to Maria Theresa and ordered Beethoven to provide music for a ballet "*Die Geschöpfe des Prometheus*." Beethoven had recently dedicated his septet to this consort of the Emperor Franz of Austria. And yet he was not an obvious choice for such a commission. At the age of thirty he had attracted considerable attention as a composer for piano and chamber combinations, but he had written nothing of orchestral proportions excepting two piano concertos and a single symphony. Certainly he had not proved himself an effective writer of music for the theater (Beethoven had made a youthful attempt at a ballet as a youth of twenty at Bonn, the "*Ritterballet*," which could hardly have commended him in Vienna).

But Beethoven was ambitious to compose for the stage, and coveted recognition in high quarters. He may well have considered himself fortunate in being singled out by the celebrated Salvatore Vigano (1768-1821), a leader in his profession. Vigano had made his mark in Vienna when he came there in 1793 with his wife, the beautiful,

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much admired Spanish dancer, Maria Medina. Under this impulse the vogue of the ballet was reinstated in Vienna in the 1790's. There was another ballet master in the reign of Leopold II: Muzarelli, and a deadly rivalry developed between the two Italians. The public, which always delighted in such a warfare, took sides as sharply as in a modern political campaign. The slogan of Signor Vigano was the cultivation of natural beauty and significance as against the artificial posturing of which he accused his opponent. Perhaps his cause was enhanced by the undisputed attractiveness of his wife. "Two or three pages of spicy matter might be compiled," writes Alexander Wheelock Thayer, "upon the beautiful Mme. Vigano's lavish display of the Venus-like graces and charms of her exquisite form." But the sober chronicler of Beethoven has refrained from such an excursion.

In any case, there was no question of the Spanish dazzler when Beethoven undertook "*Die Geschöpfe des Prometheus*." Fräulein Cassentini had succeeded her as *prima ballerina* and duly took part in this ballet. The title has been variously translated as the "creatures," the "creations," and the "men" of Prometheus, for want of any word which will adequately render "*Geschöpfe*." The following description of the piece is all that has come down to us save for the sixteen musical numbers which Beethoven provided:

"The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator."

The ballet made a pronounced success and survived numerous performances — for reasons probably other than the delights of the music itself. The Overture has an introduction, adagio, and a lively main

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section, allegro con brio. The swift string figure that runs through it was probably what caused William F. Apthorp to call it "a companion piece to Mozart's Overture to *Figaro*." When the early biographers of Beethoven reproached him with having written an overture in a gay and transparent style on so serious a subject they surely took too little account of what was expected in this species of divertissement.

The Adagio here played is the fifth number, and opened Act II in the stage production (after a few bars andante). It begins with chords for the harp, a curiosity in that this instrument appears nowhere else in Beethoven's music. The winds have the introductory matter over a light string pedal. The solo cello brings in the Andante quasi allegretto with a cadenza, and returns several times as a connecting voice.

The sixteenth and last movement is an Allegretto, a series of short variations on the theme familiar in the finale of the *Eroica* Symphony. The theme is identical, but the variations different. The theme must have been a favorite one with Beethoven, for he used it four times in all; in a contradance, in the *Variations and Fugue* for piano solo, Op. 35 (1802) and in the *Eroica* (1804). Since the date of the contradance is not known, it is impossible to tell whether its use in *Prometheus* (composed in 1800) was the first. There is another theme (in G major) which likewise appears as a contradance (No. 11 in the same set of 12, without opus number). *Prometheus* ends with a brilliant allegro molto and a presto.

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## ENTR'ACTE

### ANOTHER BOOK ON MOZART

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*The following review of "Mozart and His Times" by Erich Schenk is intended to establish a custom in these pages of drawing attention to any new book on a musical subject which seems to be of special interest or importance.\**

\* *Mozart and His Times* by Erich Schenk was published by Alfred A. Knopf on October 26 in an English translation by Richard and Clara Winston. The book has 452 pages, with good illustrations.

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ANY new book on the thoroughly covered subject of Mozart faces one question: "Why?" Mr. Schenk anticipates this in his Foreword: "This book is a reply to the prevailing opinion that our knowledge of Wolfgang Amadeus Mozart's life is complete and that to this chronicle nothing new can be added." The author, who holds the chair of musicology at the University of Vienna, has supported his answer with a full-length biography which actually adds something "new." This, like every biography of Mozart, is based on the letters. Strangely enough, writers have taken the letters pretty much on their face value while applying their scholarship to the music itself in books from one to six volumes. It is true that Mozart in his letters has unwittingly told his own story in a direct and intimate way that makes any literary virtuosity rather superfluous. The fact remains that there are gaps in the letters, particularly in the later ones, and that there are numberless references to people and happenings which, familiar to the recipient, remain strange to the present-day reader. Mr. Schenk has obviously delved into every archive in Vienna and has similarly penetrated Salzburg, Paris, and Prague, and come up with information to enliven some well-trodden paths. The record and identity of Mozart's friends, colleagues or patrons are amplified in many cases. An example is the "mysterious" stranger referred to by Jahn as "a tall, thin, grave-looking man, dressed from head to toe in grey" who brought Mozart the anonymous commission for the *Requiem*. He has been referred to repeatedly since as the "steward" of Count Walsegg. Mr. Schenk identifies the man as "Anton Leitgeb, son of the mayor of Vienna, Andreas Leitgeb, and owner of a gypsum factory at Schottwien near Count Walsegg's estate. The Count may often have turned to him for help in legal matters. Leitgeb is known to have been an active music-lover who played several instruments and participated in the Count's musicales. As long as he lived he refused to say anything about his mission to Mozart. Leitgeb's portrait which has been recently discovered . . . shows a grave countenance, cold, calculating eyes, thin lips pursed haughtily." Count Giuseppe Affligio, the Viennese impresario who refused to produce *La finta semplice* by the thirteen-year-old Mozart, later suffered bankruptcy, was found running

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a gambling table in Milan, made his way to Barcelona and a new fortune in the theatre. In 1779 he was convicted of forgery in Florence and condemned to life servitude in the galleys. These are among many instances where the story is filled out with background.

Mozart's "Times" in the title refers to his social surroundings in Salzburg, Paris or Vienna and, wisely, does not treat such world events as wars and revolutions. Mozart's exclusively musical life was scarcely touched by these except for an occasional momentary inconvenience. Schenk digs up some interesting points. He attributes the first plan for *The Marriage of Figaro* not to Mozart but to Schikaneder, who had offered to the newly established National Theatre in Vienna his own translation of Beaumarchais's play. "The work was rehearsed, but at the last moment was cancelled on direct orders from the Emperor." He corrects other statements that have been repeated from book to book. Anecdotes, also much repeated, which are traceable to a single unreliable source can, of course, do no more than come up for speculative judgment. He accepts the tale that Mozart composed the overture to *Don Giovanni* on the night before the first performance. As for the rumor that Mozart "was offered an appointment by the King of Prussia and refused it only out of consideration for Vienna and the Emperor Joseph," he concludes that it "is based on no evidence whatsoever." He believes that the estrangement between father and son through the Vienna decade has been much exaggerated. He has consulted modern medical opinion on several points, and believes that Mozart in his last months suffered from "uremic irritation of the brain."

Emily Anderson's three-volume translation of the letters has good but inadequate footnotes. Schenk's book has few footnotes, for it is in effect a prodigious annotation of the letters. A reader of the letters would be in clover with Schenk at his right hand.

J. N. B.



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# SYMPHONY FOR STRING ORCHESTRA

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

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The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher\* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Serge Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor*, May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory *Molto moderato, pp*, with a viola figure and a premonition in the violins of things to come. The main *Allegro* brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff*, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a presto coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

---

\* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich*, founded in 1941. It was for him and his orchestra that many important works have been composed.

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EXCERPTS FROM ACT III, "*DIE MEISTERSINGER  
VON NÜRNBERG*"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

---

"*Die Meistersinger von Nürnberg*" was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

The Introduction to the third act was last performed in this series December 17, 1948; the two excerpts January 23-24, 1953.

THE Introduction to the Third Act of "*Die Meistersinger*" is music of Hans Sachs in reverie, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the cellos. Wagner himself has explained his purpose: "The opening theme for the cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered

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cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she was moved to escape, if only to hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler's song, very softly and much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler*, danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

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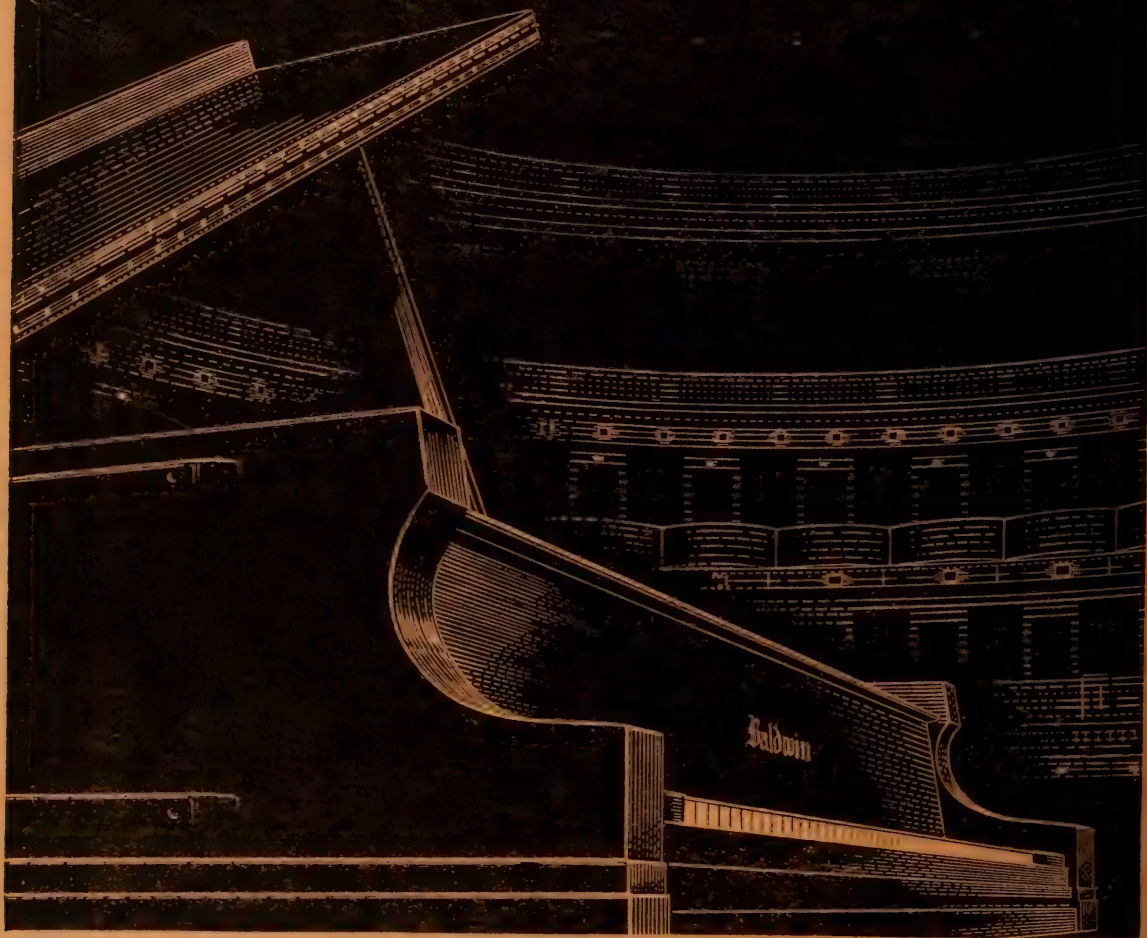
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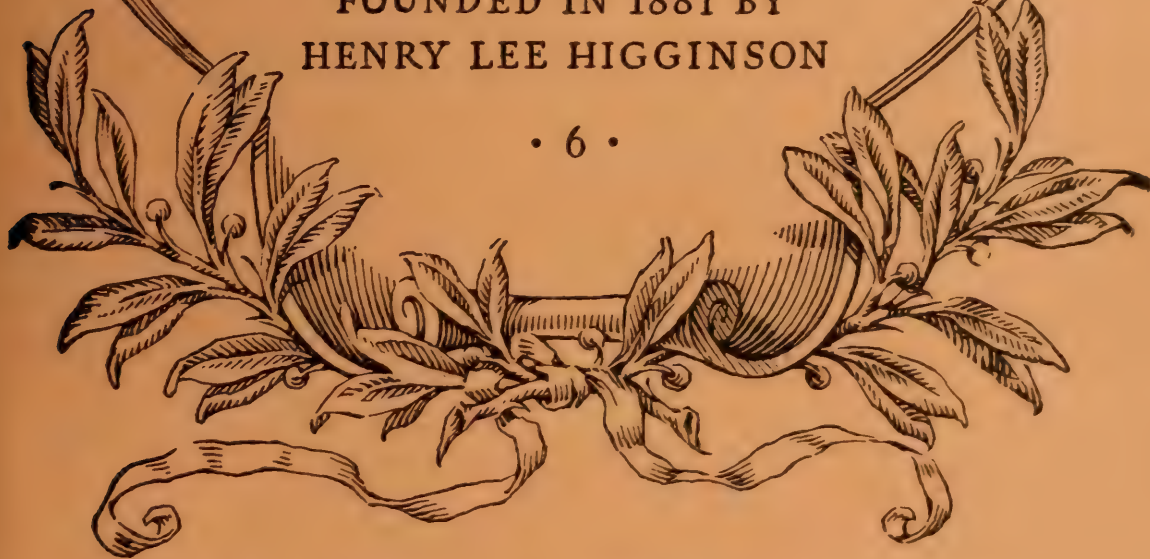




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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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*with historical and descriptive notes by*

JOHN N. BURK

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## *Sixth Program*

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TUESDAY EVENING, APRIL 12, at 8:30 o'clock

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HANDEL . . . . . Suite for Orchestra, from "The Water Music"  
(Arranged by Sir Hamilton Harty)

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

PISTON . . . . . \*Symphony No. 6

- I. Fluendo espressivo
- II. Leggerissimo vivace
- III. Adagio sereno
- IV. Allegro energico

### INTERMISSION

BRAHMS . . . . . \*Symphony No. 2, in D major, *Op.* 73

- I. Allegro non troppo
  - II. Adagio non troppo
  - III. Allegretto grazioso, quasi andantino
  - IV. Allegro con spirito
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## THE BERKSHIRE MUSIC CENTER

Particulars about the 1960 session of the Berkshire Music Center at Tanglewood, Charles Munch director, are now announced. The Orchestra's school, which is held concurrently with the Berkshire Festival at Tanglewood, will open on July 3 and extend through the Festival season to August 14.

The Music Center will have a newly organized Department of Listening and Analysis under the direction of Professor G. Wallace Woodworth with the assistance of Florence Dunn. It is the work of this Department to provide guidance to students, amateurs, teachers—all interested listeners—for the individual study of music through daily attendance at rehearsals, and at their culmination in the more than fifty concerts during the Festival season. This Department will also provide for coaching in chamber music and for independent study.

Pierre Monteux, Gregor Piatigorsky, and Leonard Bernstein are "advisers" in Instrumental Music. The Orchestral Conducting Division of this department is headed by Eleazar de Carvalho. The Orchestral Playing and Chamber Music sections of this department are headed by Richard Burgin, and William Kroll, leader of the Kroll String Quartet. Twenty-three members of the Orchestra and violinist Ruth Posselt instruct in this department.

The Opera Department will be resumed this year under the direction of Boris Goldovsky, who returns to Tanglewood after a year's leave of absence. The Department of Choral Music will again be headed by Hugh Ross, conductor of the Schola Cantorum of New York, and his faculty will include Mrs. Lorna Cooke de Varon, head of the Choral Department of the New England Conservatory of Music and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

The Department of Composition will continue under the direction of Aaron Copland, who will be assisted by Luciano Berio (sponsored by the Koussevitzky Music Foundation) and the members of the Lenox Quartet.



# SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY\*

---

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

A suite from the Chrysander edition was performed on a swan boat in the Public Garden, Richard Burgin conducting members of the Boston Symphony Orchestra as an event of the Boston Arts Festival on June 20, 1958, and again on June 21, 1959.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, repeated April 17, 1953, and March 7, 1958. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

**I**N Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The

---

\* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

In this relatively democratic age, almost anyone can have an account — checking, trust or savings — with Cambridge Trust Company. To the aristocracy of music lovers, however, the bank's services are offered with enthusiasm, and in the hope that there will be no discords.

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manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians.”\*

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel’s position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their

\* Samuel Pepys, in his diary of an earlier date, reveals how transportation by water was common practice. He wrote (August 23, 1662): “So we fairly walked it to White Hall, and through my Lord’s lodgings we got into White Hall garden, and so to the Bowling-greene, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford’s daughter. Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off.”

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tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed of his restoration. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.\*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

---

\* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumpect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

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## SYMPHONY NO. 6

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer has sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

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ENTR'ACTE  
OF ORCHESTRAL CONDUCTORS  
By NICOLAS SLONIMSKY  
(*"Christian Science Monitor," January 23, 1960*)

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**A**MONG the arts of musical performance, conducting is the most elusive. A conductor does not play an instrument, emits no sounds (vocally active conductors are the products of irrepressible temperament), does not dance (choreographically inclined conductors are frowned upon by purists), and in general is not supposed to do anything but express music with his hands, with or without the aid of a baton.

It would seem then that any reasonably gifted musical amateur could conduct. There are symphony-goers who derive a vicarious satisfaction from prodding the orchestra by making rhythmic noises and gently stamping their feet during the performance of a familiar piece of music. If placed in front of an orchestra, such a person could presumably beat time without upsetting the players too badly. After all, experienced orchestral musicians will play the music no matter what the conductor does.

Ideally, conductors must know every note in the score and be able to manage a large ensemble of players and singers with authority and accuracy. They must be able not only to set the right tempo and indicate the proper nuances as the mood of the music changes, but to create an inspiring tonal picture of the entire score drawn in true artistic proportions.

. .

Legends about the fantastic memory, the state of constant musical vigilance and an unfailing sense of pitch have been built around such names as that of Arturo Toscanini, but anecdotes about incompetent conductors are even more abundant. Such anecdotes may be divided into several categories, illustrating a wide range of failure, from innocuous simplicity to overweening arrogance.

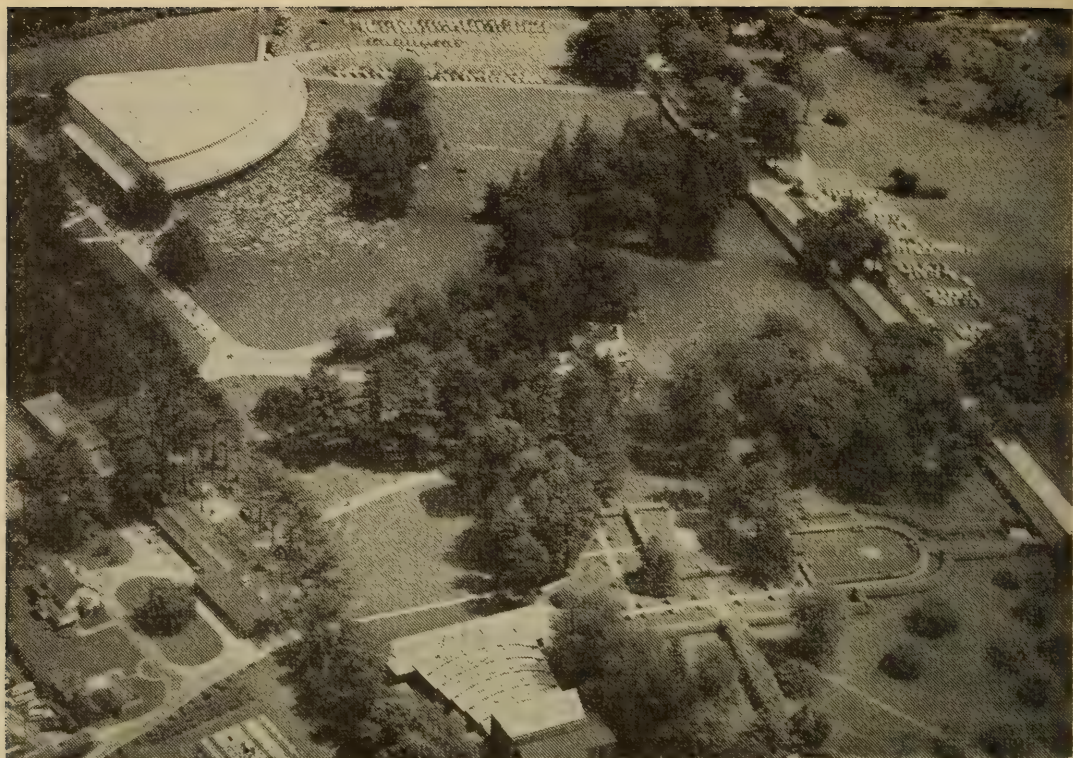
*Polite Conductor.* A conductor who stood on the podium for a very long time, until the concertmaster whispered to him: "Go ahead!"

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Start!" to which the conductor replied softly: "After you, Herr Konzertmeister, after you!"

*Lost Conductor.* While accompanying a violin concerto, the conductor lost his place during the soloist's cadenza, and kept inquiring anxiously: "Where are we?" until the concertmaster informed him *sotto voce*: "In Carnegie Hall."

*Arrogant Conductor.* During the rehearsals, he kept demanding more attention from the orchestra, until one of the players lost his patience and observed darkly: "You'd better stop badgering us, or else we will follow your beat at the concert, and that will be a real disaster!"


. . .

*Conniving Conductor Hoist by his own Petard.* He deliberately wrote in a wrong note into the part of a horn-player. When the orchestra reached the passage in question at the rehearsal, the conductor stopped, and imperiously addressed the supposed culprit: "This is a B natural, not a B-flat!" "Yes, some fool did put in a flat here," replied the other, "but I know the piece, and I played a B natural all right."

*Surprised Conductor.* During a rehearsal, the drummer became annoyed by the conductor's antics, and hit the bass drum mightily.

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Wednesday, April 27  
8:30 P.M.

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The conductor was startled, and shouted indignantly: "Who did that?"

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*Absorbed Conductor.* Hans von Bülow, himself a great conductor, said that there are two types of conductors: those who have their scores in their heads, and those who have their heads in their scores.

• •

The true art of conducting has a long and honorable history. It goes back to the singing preceptor who stood in front of his chorus and indicated the pitch by traditionally accepted hand signals. With the development of instrumental ensembles, the conductor's functions were performed by the maestro presiding at the harpsichord. Very often he was also the arranger of the music, and had to supply the harmony from the figured bass in the score.

At some later time, the first violinist, or the concertmaster (in England he is called Leader) assumed the conductorial mantle. Giving an upbeat with his bow, he would get things started, and would continue to lead by determined movements of the head.

Then finally came the era of a non-playing conductor. Early conductors beat time with a roll of paper, and it was not until the 19th century was well on its way that conductors began to wield a baton. The custom was for conductors to face the audience; this was, of course, very polite, but not very efficient. Eventually, conductors had to turn their backs to the public and "face the music."

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# LIST OF WORKS

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## DURING THE SEASON 1959-1960

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BACH	Brandenburg Concerto No. 6, in B-flat major, for Strings	II December 1
BEETHOVEN	Symphony No. 5, in C minor, <i>Op.</i> 67	I November 3
	Suite from "Die Geschöpfe des Prometheus," Ballet, <i>Op.</i> 43	V March 8
BRAHMS	Symphony No. 2, in D major, <i>Op.</i> 73	VI April 12
COPLAND	Party Scene and Finale from the Opera, "The Tender Land"	I November 3
	First Symphony	III January 5
DIAMOND	Rounds for String Orchestra	III January 5
HANDEL	Suite for Orchestra, from "The Water Music" (Arranged by Sir Hamilton Harty)	VI April 12
HAYDN	Symphony in C minor, No. 95	III January 5
HONEGGER	Symphony No. 2, for String Orchestra	V March 8
MAHLER	Adagio from the Tenth Symphony (Posthumous)	IV February 2
MENDELSSOHN	Symphony No. 3, in A minor, "Scottish," <i>Op.</i> 56	II December 1
	Scherzo in G minor from the Octet, <i>Op.</i> 20 (Arranged for orchestra by the composer)	IV February 2
MOZART	Symphony No. 38, in D major, "Prague," K. 504	I November 3
	Piano Concerto No. 24, in C minor, K. 491 <i>Soloist: CLAUDE FRANK</i>	II December 1
	(First performance by this Orchestra)	
	Symphony No. 39, in E-flat major, K. 543	V March 8
PISTON	Symphony No. 6	VI April 6
PURCELL	Fantasias for Strings	III January 5
SCHUBERT	Symphony in B minor, "Unfinished"	IV February 2
SCHUMAN	New England Triptych; Three Pieces for Orchestra after William Billings	III January 5
SIBELIUS	Concerto for Violin and Orchestra, in D minor, <i>Op.</i> 47 <i>Soloist: RUGGIERO RICCI</i>	IV February 2
WAGNER	Excerpts from Act III, "Die Meistersinger von Nürnberg"	V March 8

AARON COPLAND conducted the concert on January 5.

## SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörfel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler*, "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held

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against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

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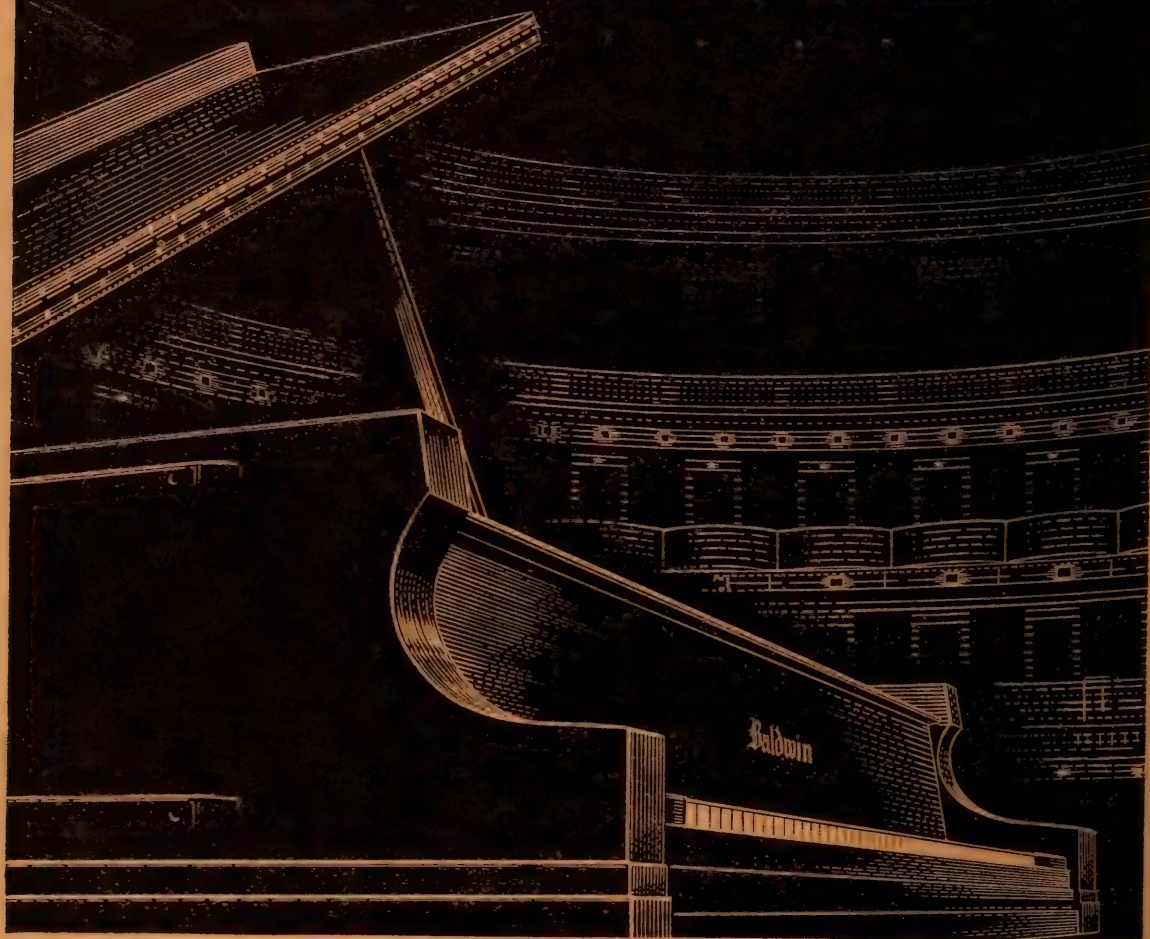
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*with historical and descriptive notes by*

JOHN N. BURK

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MONDAY EVENING, OCTOBER 19, at 8:40 o'clock

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## Program

MOZART.....Symphony in D major, "Prague," No. 38 (K. 504)

I. Adagio; Allegro

II. Andante

III. Finale: Presto

COPLAND.....Party Scene and Finale from the Opera,  
"The Tender Land"

### INTERMISSION

BEETHOVEN.....\*Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio

II. Andante con moto

III. } Allegro; Trio

IV. } Allegro

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# SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental com-



position, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is

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practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

. . .

The symphonies through the Salzburg period are a record of growth from season to season within the cramping limitations of the occasions they were written for. The last six, through the Vienna decade, are a more striking record of growth, not because they are more widely spaced, but because they are quite free of limitations and restraints of performance. The "Linz" Symphony shows no sign of regard for limited abilities, and the "Prague" Symphony, although presumably addressed to a better orchestra, must have been found mercilessly exacting by the players in that city. This symphony, like the last three symphonies of two years later, seems to be an idealization by the composer who until then had never been able to break loose from the immediate contingencies of performances. He ranges freely, he indulges his fantasy, finds new musical images. He assigns to the players parts requiring an instant agility, an attack, ensemble, a refinement of phrasing which he must have known they did not possess. Nor did it apparently bother him that most of the fine points of the "Prague" Symphony would surely drift past the ears of its first audience. The "Prague" Symphony, technically speaking, is at last the full symphonic Mozart. The discourse throughout has a new degree of pliancy in chromaticism and modulation, in the combination of motives. The melodic line is continuous, never yielding to episodes or cadences, but rather generating them. Nor is it broken by the constant alternation of strings and winds within a phrase, for they are integrated as never before. The over-all color of orchestral sound, the variation of rhythmic stress, the overlapping of parts — these are all the craftsman's devices in presenting a pervasive melodic wealth which only Mozart could conjure up.

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## SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane*, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather.

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"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor

The promise of living  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

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## ENTR'ACTE

### "DOORS TO THE NEW MUSICAL WORLD"

By HAROLD ROGERS

*Reprinted from the 50th Anniversary Edition of  
The Christian Science Monitor, Boston, October 18, 1958*

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WHAT is the most troublesome problem facing music-lovers today? It is their inability, for the greater part, to understand the music of their own time.

There are those, of course, who have no desire to understand. ("How they can call it music is beyond me! What I like is something melodious, something harmonious — you know, something you can sing or whistle. But this modern stuff is just so much noise!")

And there are others who find themselves frustrated in an honest desire to understand. ("I try to listen to it, but it escapes me. I wish I had the key to it, because I don't like the feeling of being left out. But I must admit that it doesn't make sense to me. Is there any hope?")

Yes, there is hope for everyone who has a sincere desire to cross the threshold into the music of our time. As the mysteries of the spirit are opened to us by our knocking at the door, so are the lesser mysteries of music. The door will open to him who keeps knocking.

Here's how it happened in my own experience. Ten years ago I heard the Schönberg quartets played by the Juilliard String Quartet at Tanglewood. I knew, of course, that Schönberg was one of the two greatest influences on the music of our century, the other being Stravinsky. I had more than a desire, I had a need to understand Schönberg.

Yet during the first half of the concert I couldn't fight down a certain intellectual abhorrence of the music. I felt it sterile, cerebral, manufactured by mathematical formulæ — a negation of all the good and beautiful things that music had ever stood for. As for an emotional response I had none — neither negative nor positive.

• •

During the next two or three years I continued to listen to music of the Schönberg school, especially to the writings of Webern and Berg. Alban Berg's "Wozzeck," for instance, was the principal work that enabled me to step from the side of traditionalism over the threshold into the truly avant-garde, for in this work Berg combined Schönberg's theories with traditional forms.

Then I received the recordings of the Schönberg quartets for review. Reluctantly I placed them on the phonograph, expecting to relive the experience I had with them at Tanglewood.

What I experienced, however, was something entirely different. I found the music speaking to me in strange, exotic ways. In short, it was speaking to me emotionally. At last the door had opened!

What, in brief, did Schönberg and Stravinsky do for contemporary music?

Schönberg began working in the post-Wagnerian school of chromatic harmony; and while still a young man he felt that our tonal harmonic system, that which had prevailed for centuries and which still prevails, had said all that it could be made to say. So he decided to leave the realms of tonality and to explore the realms of atonality—or a system of music which broke completely with the established system of harmony.

He devised what he called “a technique for composing with 12 tones,” a technique too complicated to explain in a short article. But his system has since attracted hundreds of young composers into his ranks. Some have used his technique in its strictest terms; others have modified it in their own various ways. Schönberg’s explorations have thus resulted in the most difficult kind of music for uninitiated listeners to understand.

Stravinsky, while still a young man, created “*Le Sacre du Printemps*,” a work that will remain the most important musical milestone in the first half of the 20th century; for with its fearless methods of combining melodies, as well as its extraordinary polyrhythmic structure (superimposing various rhythms one upon another), Stravinsky gave the signal to other composers that anything was possible. He at once became a leader who has since attracted more followers than has Schönberg.

• •

Here are several points to bear in mind while seeking an understanding of contemporary music:

1. The amount of dissonance is not what determines the worth or worthlessness of a piece of music. Dissonance has always been an integral part of our harmonic system; it is plentiful, for example, in the works of Bach, Beethoven, and Wagner.

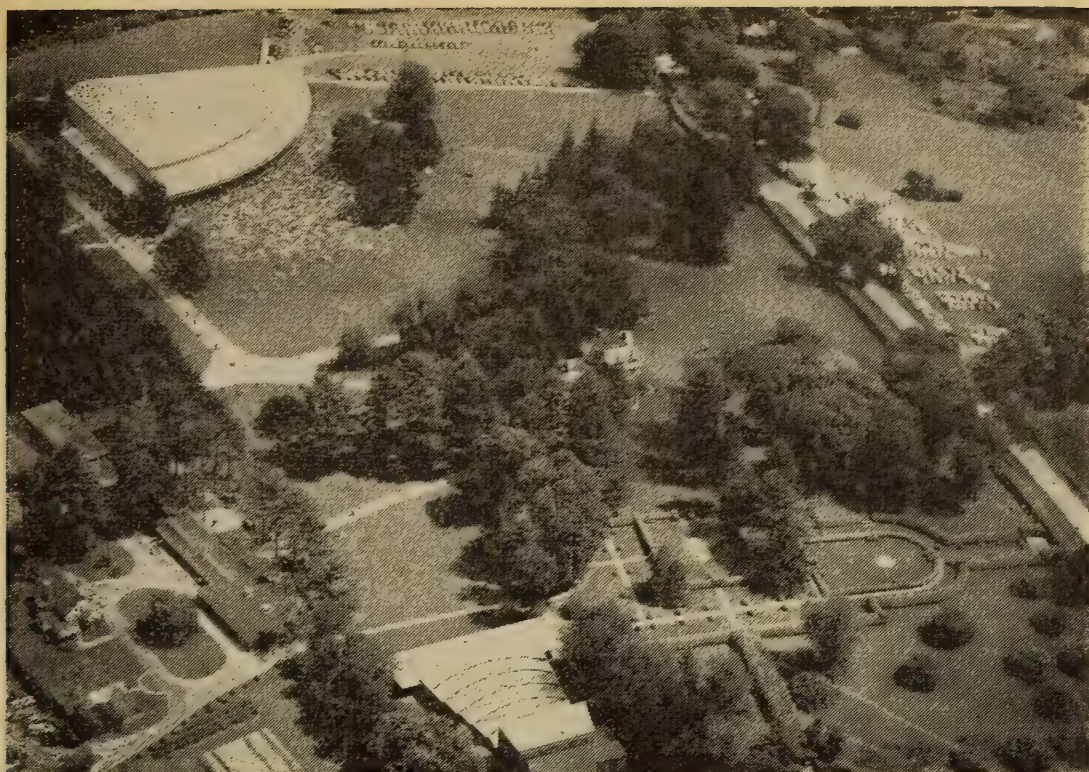
True, it is more abundant in contemporary music. Our ears have become educated to accept the amount of dissonance used by older composers; we must give our ears time and exercise to feel at home with the dissonance of today.

Remember, too, that dissonance is not necessarily discord. A discord may be thought of as a mistake, as when a child plays notes that have not been set down by the composer. Dissonance is the intentional use of conflicting tones for an emotional or dramatic effect.\*

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\* The composer of tonal music sees it as a comparatively simple equation: Dissonance is tension—motion—conflict; Consonance is relaxation—rest—resolution. Yet these terms are always relative—in their context. The unprepared dominant seventh chord, for instance, has completely lost the terrors it once held for the critics of Monteverdi’s day, in the early 17th century—but functionally it is still a dissonance.—Ed.





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The value of a piece of music is not to be determined by its school, its idiom, or its dissonance content. It is determined by the quality of its inspiration. The inspired composer will eventually be heard, regardless of the system he employs.

2. We will find the road easier if we do not expect contemporary music to sound like the music we already know and appreciate. Music has been defined as "ordered sound," and sound may be ordered in many different ways. Oriental music is no less music because it is not ordered according to Western systems. In like manner, modern music is no less music because it is not ordered according to older traditions.

3. Music is an emotional language. We cannot expect to respond to the poetry of a new musical language without first learning the language, any more than we can respond to poems written in Polish or Hungarian without first learning those languages.

4. Willingness to listen several times to a difficult piece is very helpful. Repetition educates the ear to heretofore unaccustomed combinations of tones.

5. The desire to understand and the patience to keep listening — these qualities of thought will always make the way easier until the door swings wide on the new musical world.

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## SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports



Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval,

in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole *andante* is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a *pianissimo* dalliance by the violins upon a strand of accompaniment. The movement finds a sudden *fortissimo* close.

The third movement (*allegro*, with outward appearance of a *scherzo*)



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9-10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16-17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30-31	Boston	(Fri.-Sat. IV)

### NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6-7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13-14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27-28	Boston	(Fri.-Sat. VII)

### DECEMBER

1	Cambridge	(II)
4-5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11-12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

### JANUARY

1-2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8-9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)

12	Boston	(Tues. E)
15-16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29-30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

### FEBRUARY

2	Cambridge	(IV)
5-6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12-13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26-27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

### MARCH

1	Boston	(Tues. G)
4-5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11-12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18-19	Boston	(Fri.-Sat. XX)
21	Hartford	
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

### APRIL

1-2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8-9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22-23	Boston	(Fri.-Sat. XXIV)

begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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## PROGRAM NOTES

### SUITE from "THE TENDER LAND"

By Aaron Copland

The opera "The Tender Land" was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954, and (revised from a two into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from "The Tender Land" were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. Choral portions were presented at Brandeis University, again under the composer's direction, June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano and strings.

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"SCHELOMO" ("Solomon")

Hebrew Rhapsody for  
Violoncello and Orchestra

By Ernest Bloch

Born at Geneva, Switzerland,  
July 24, 1880

Ernest Bloch composed his "Schelomo" early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, 'cellist; the most recent, January 27, 1939, Gregor Piatigorsky, 'cellist.

The piece is scored for 3 flutes and piccolo, 2 oboes, English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trum-

(Continued on page 6)

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Thurs., Nov. 12 GLENN GOULD, Pianist

Mon., Nov. 23 MARIA TALLCHIEF  
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## PROGRAM NOTES

(Continued from page 4)

pets, 3 trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, 2 harps and strings. The score was published in 1918.

A vivid and sympathetic description of "Schelomo" was contributed by Guida M. Gatti to La Critica Musicale. Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king Schelomo (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a

(Continued on page 14)

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PROGRAM

I. THE TENDER LAND ..... *Copland*

Orchestral suite from the opera

Party Scene and Finale

PROGRAM CONTINUED ON PAGE 11

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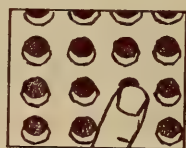
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PROGRAM CONTINUED

II. SCHELOMO ..... *Bloch*

Hebrew rhapsody for 'cello and orchestra

Soloist, SAMUEL MAYES

Samuel Mayes joined this orchestra in 1948 as principal 'cellist. He has appeared as solo 'cellist in Strauss' Don Quixote, the Brahms Double Concerto, Kabalevsky's Concerto and others.

Program continued on page 13

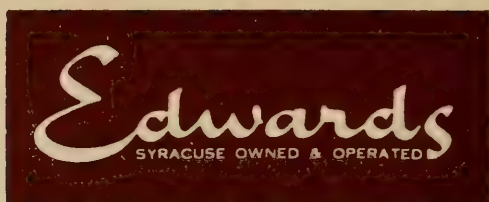


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PROGRAM CONTINUED

III. SYMPHONY No. 2, D MAJOR ..... *Brahms*

Allegro non troppo

Adagio non troppo

Allegretto grazioso, quasi andantino

Allegro con spirito

---

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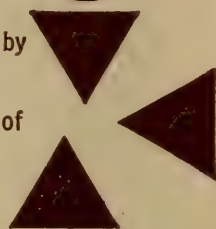
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## PROGRAM NOTES

(Continued from page 6)

phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever . . . He that increaseth knowledge increaseth sorrow'."

Ernest Bloch died in Portland, Ore., July 15, 1959.

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## PROGRAM NOTES

SYMPHONY No. 2, in D MAJOR, Op. 73

By Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Dusseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (Feb., 1882).

The most recent performances were on April 18-19, 1958, when Richard Burgin conducted.

Program Notes by John N. Burk

---

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Seventy-Ninth Season, 1959-60

EASTMAN THEATRE

ROCHESTER

Boston Symphony Orchestra  
Charles Munch, Music Director

Wednesday Evening, October 21, at 8:15

Program

BACH.....\*Brandenburg Concerto No. 6,  
in B flat major, for Strings

- I. Allegro
- II. Adagio ma non tanto
- III. Allegro

COPLAND.....Party Scene and Finale from the  
Opera, "The Tender Land"

INTERMISSION

BRAHMS....\*Symphony No. 2, in D major, Op. 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito





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CHARLES MUNCH, CONDUCTING

OCTOBER 22, 1959, 8:30 P. M.

## PROGRAM

### SYMPHONY NO. 38 IN D MAJOR (K. 504)

MOZART  
(1756-1791)

Adagio; Allegro  
Andante  
Finale: Presto

Mozart completed this work in December, 1786 in Vienna, and it was given its first performance in the Bohemian capital of Prague during the composer's visit to that city in January of 1787. The work has since been known as the Prague Symphony. Concert patrons in that city had been enraptured by performances of Mozart's opera *The Marriage of Figaro* in the preceding season and welcomed this new symphony with wild enthusiasm such as Mozart had not experienced in Vienna.

The *Adagio* introduction, though commonly found in Haydn's symphonies, is a rarity in Mozart. This one is grave, ominous, somewhat dissonant. The *Andante* movement, in Sonata-form, presents the opposition and interplay of two lovely themes vexed with harmonic and rhythmic portent. The *Finale*, a Sonata-Rondo, has an elevation and sure-footed artfulness, delightful, piquant and sophisticated, reminiscent of the *Figaro* which preceded it.

### PARTY SCENE AND FINALE from the Opera, *The Tender Land*

COPLAND  
(1900- )

The Opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera was first performed at the New York City Center, in 1954, under the baton of Thomas Schippers.

In the opera, Laurie, the lovely young daughter in a farm family, is about to graduate from high school, and since she is the first member of her family ever to graduate, a whopping party is planned for the occasion. To complicate affairs, Laurie falls in love with a young drifter who has stopped at the farm to do odd jobs for awhile. To her, this young man represents the freedom for which she longs. To him, a settled life has little appeal. He finally decides to leave without her. Laurie, however, determines to leave home anyway, and the mother sings a song of acceptance that is



the key to the meaning of the opera. In this song, she looks to her youngest daughter, who remains at home, as the continuation of the family cycle that is the whole reason for her existence.

The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.

The *Party Scene* is music from the Act II graduation party, especially the square dance material.

The *Finale* is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera. The quintet is titled *The Promise of Living*.

## INTERMISSION

### SYMPHONY NO. 5 IN C MINOR, OP. 67

BEETHOVEN  
(1770-1827)

Allegro con brio  
Andante con moto  
Allegro; Trio  
Allegro

This symphony was first performed in 1808 at the Theater an der Wien, Vienna. Probably no other work of music has been subjected to so much romantic fantasy at the hands of the pretender-scholars as has this tightly constructed work, although no real evidence has ever been uncovered to indicate a connection between this music and any programmatic content.

The initial four-note motive of the first movement gives rise to the succeeding three themes and leads to one of the most concentrated works in the literature of music.

The *Andante* is a set of variations, suave and lyric for the most part, though rising to a high climax on occasion.

The third movement, really a *scherzo* has a disconcerting quality and an air of foreboding. In a remarkable transition passage which leads from this movement into the finale, the foreboding air is gradually dissolved into the mood of triumph suggested by the finale.

The final movement has a force and majesty which result from the joyful, clearcut themes, the forthright harmonic schemes and powerful rhythmic drive.

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Seventy-Ninth Season, 1959-60

MASONIC AUDITORIUM

DETROIT

Boston Symphony Orchestra  
Charles Munch, Music Director

Friday Evening, October 23, at 8:20

Program

MOZART.....Symphony No. 38, in D major,  
"Prague," K. 504

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

COPLAND.....Party Scene and Finale from the  
Opera, "The Tender Land"

INTERMISSION

BRAHMS....\*Symphony No. 2, in D major, Op. 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito

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(Seventy-ninth Season, 1959-1960)

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RICHARD BURGIN, *Associate Conductor*

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CHARLES MUNCH, *Music Director*

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## CONCERT BULLETIN

*with historical and descriptive notes by*

JOHN N. BURK

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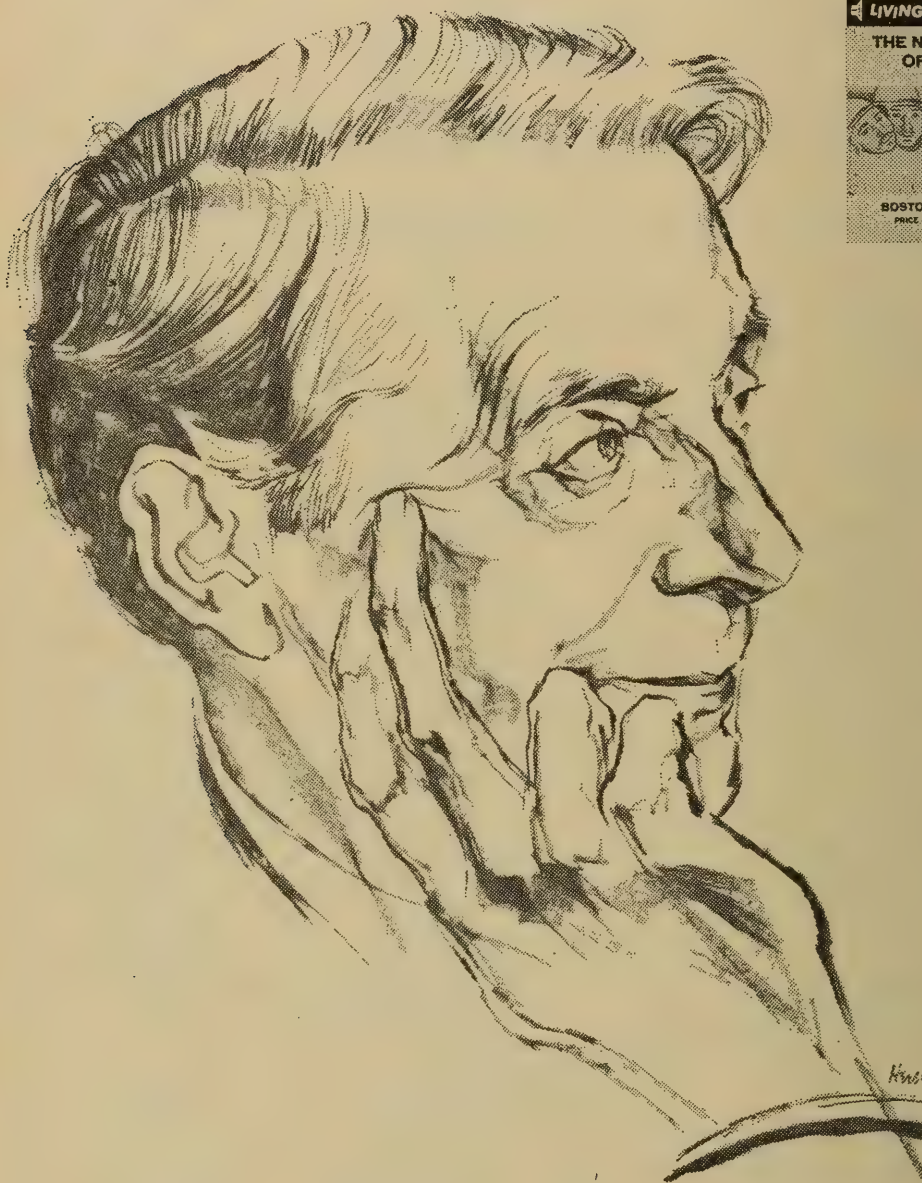
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## *First Program*

---

SATURDAY EVENING, OCTOBER 24, at 8:30 o'clock

---

BACH . . . . . \*Brandenburg Concerto No. 6, in B-flat major, for Strings

I. Allegro

II. Adagio ma non tanto

III. Allegro

BLOCH . . . . . \*“Schelomo” (Solomon), Hebrew Rhapsody for  
Cello and Orchestra

### INTERMISSION

BRAHMS . . . . . \*Symphony No. 2, in D major, *Op. 73*

I. Allegro non troppo

II. Adagio non troppo

III. Allegretto grazioso, quasi andantino

IV. Allegro con spirito

---

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# BRANDENBURG CONCERTO IN B-FLAT MAJOR, NO. 6

FOR 2 VIOLE DA BRACCIA, 2 VIOLE DA GAMBA, CELLO,

VIOLONE AND CEMBALO

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

---

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (2 violas and 2 cellos concertanti, additional cello with bass, and continuo). In the present performances the parts are given to a string orchestra.

TO the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viola da gamba* and a cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed."

The "*viola da braccia*" which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, *Bach's Orchestra*, nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the "*viola da gamba*."\* The "*viola da gamba*," the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

. . .

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This

---

\* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."



dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed "*À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg*," and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.\*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point

---

\* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

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out that Bach in this case very likely took his prince's airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino*; the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti*."

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"SCHELOMO" ("SOLOMON"), HEBREW RHAPSODY FOR  
VIOLONCELLO AND ORCHESTRA

By ERNEST BLOCH

Born in Geneva, Switzerland, July 24, 1880; died in Portland, Oregon, July 15, 1959

Ernest Bloch composed his "*Schelomo*" early in 1916 at his home in Geneva. The Rhapsody had its first performance at a concert of the Society of the Friends of Music in Carnegie Hall, New York, Hans Kindler soloist, May 13, 1917. The first performance by the Boston Symphony Orchestra was on April 13, 1923, Jean Bedetti, cellist.

The piece is scored for 3 flutes and piccolo, 2 oboes, English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, tambourin, cymbals, tam-tam, celesta, 2 harps and strings. The score was published in 1918.

A VIVID and sympathetic description of "*Schelomo*" was contributed by Guido M. Gatti to *La Critica Musicale*. Written as long ago as 1920, it has never been superseded, and is here quoted in the translation of Theodore Baker:

"The Hebrew rhapsody for solo violoncello with orchestra bears the name of the great king *Schelomo* (Solomon). In this, without taking thought for development and formal consistency, without the fetters of a text requiring interpretation, he has given free course to his fancy; the multiplex figure of the founder of the Great Temple lent itself, after setting it upon a lofty throne, and chiseling its lineaments, to the creation of a phantasmagorical entourage of persons and scenes in rapid and kaleidoscopic succession. The violoncello, with its ample breadth of phrasing, now melodic and with moments of superb lyricism, now declamatory and with robustly dramatic lights and shades, lends itself to a reincarnation of Solomon in all his glory, surrounded by his thousand wives and concubines, with his multitude of slaves and warriors behind him. His voice resounds in the devotional silence, and the sentences of his wisdom sink into the heart as the seed into a fertile soil: 'Vanity of vanities, saith the Preacher, all is vanity. What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever. . . . He that increaseth knowledge increaseth sorrow.' At times the sonorous voice of the violoncello is heard predominant amid a breathless and fateful obscurity throbbing with persistent rhythms; again, it blends in a phantasmagorical paroxysm of polychromatic tones shot through with silvery clangors and frenzies of exultation. And anon one finds oneself in the heart of a dream-world, in an Orient of fancy, where men and women of every race and tongue are holding arguments or hurling maledictions; and now and again we hear the mournful accents of the prophetic seer, under the influence of which all bow down and listen reverently. The entire discourse of the soloist, vocal rather than instrumental, seems like musical expression intimately conjoined with the Talmudic prose. The pauses, the

repetitions of entire passages, the leaps of a double octave, the chromatic progressions, all find their analogues in the Book of Ecclesiastes — in the versicles, in the fairly epigraphic reiteration of the admonitions ('and all is vanity and vexation of spirit'), in the unexpected shifts from one thought to another, in certain *crescendi* of emotion that end in explosions of anger or grief uncontrolled."

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The music of Ernest Bloch was first heard at the concerts of the Boston Symphony Orchestra when the composer conducted his "Three Jewish Poems" March 23 and 24, 1917. Two of the Three Psalms which he set for soprano and orchestra were sung by Mme. Povla Frijsh, November 14, 1919. His orchestral poems, *Winter*, *Spring* were performed April 29, 1921; his *Suite for Viola and Orchestra*, December 11, 1925 and November 10, 1944; his *Concerto Grosso* No. 1 for String Orchestra, December 24, 1925; *Four Episodes* for Chamber Orchestra, December 29, 1927; and *America*, December 21, 1928. *America* was repeated in the following year; the *Three Jewish Poems* has had performances in 1926, 1927 and 1936. On March 17-18, 1939, the composer conducted his *Macbeth* interludes, *Three Jewish Poems*, and *America*. His *Violin Concerto* was performed January 5, 1940; *Baal Shem*, February 2, 1951; *Concerto Symphonique*, November 28, 1952; *Concerto Grosso* No. 2, October 9, 1953.

"*Schelomo*" belongs to a period in Bloch's artistic career which was devoted to Hebrew subjects. In addition to the Psalms and the "Three Jewish Poems," there was the Symphony "Israel" of 1918. Subsequently the composer turned to subjects less objectively racial in character, but usually either quite abstract in form or pictorial in suggestion. The rhapsody *America*, with choral *finale*, expressed Bloch's conscious identity with this country through long residence and sympathy. In recent years the composer turned once more to the treasure of the Hebraic musical tradition for his subjects.

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## SAMUEL MAYES

SAMUEL MAYES joined this Orchestra as Principal Cello in 1948 and played in Boccherini's Concerto in B-flat in that season. He has since appeared in Strauss' *Don Quixote* (1950), Kabalevsky's Concerto (1953), and with Zino Francescatti in Brahms' Double Concerto (1956).

Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and shared its first desk three years later.



## ENTR'ACTE

### WORDS ABOUT MUSIC

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"What any music *I* like expresses for me is not *thoughts too indefinite* to clothe in words, but *too definite*. If you asked me what I thought on the occasion in question, I answer—the song itself precisely as it stands."

—FELIX MENDELSSOHN

AFTER being lifted by the current of a first-rate piece of music, one can be quite at a loss when asked "What was it like?" If it resembles certain other, more familiar works, it is to that extent unoriginal; to describe it in technical terms is to give no more than the bare bones of notation. The actual life in the piece, that quality which sets it apart from any other, simply eludes verbal description. The point of course is that music is the language of sensuous tones with no other than sensuous appeal, a language quite self-sufficient and impervious to any verbal encroachment. Mendelssohn was more clear-sighted than some other composers in realizing that his art, the most precise of all in its own terms, is the most elusive in any other terms. This plain truth about music has not in the least deterred a host of writers and expounders.

If music is a language, it is a language contrived quite within its own domain, and apart from all other human experience. It has had two natural origins only—the human pulse and the human voice. It is pulse refined into exact rhythm and varied from that point; voice focused into a pitch and given a scale. From these two rudimentary properties of our physiology artists have built the whole complex of music, further elaborating the vocal line by transferring it to instruments to give it more variety in range, color, intensity, tempo. Physically speaking, then, music is nothing else than a succession of sensuous tones in exact placement. It is a language of pure artifice, constructed on elements contrived within its own isolated world. Unlike any other art, it has no demonstrable correspondence with everyday life (the chance sounds of nature have been of little use to the composer). It is an abstraction which simply cannot depict life as do the descriptive or delineative arts.

This bit of physical logic would leave us in the absurd position of considering such a score as Beethoven's Fifth Symphony as nothing more than a succession of agreeable sounds, cleverly put together. We know that that Symphony gives us infinitely more than this by conveying in a peculiarly deep and complete way the character, the personality, what for want of any adequate phrase may be called the visionary spirit of a great artist. How this miracle takes place solely through an agglomeration of tones no prudent man will attempt to explain.

We naturally assume that emotional experience underlies emotional expression. We read of Beethoven's love affairs and think of his early slow movements, we connect his tragic deafness with poignant pages in his late works. We observe how he conquered his deafness in the inner world of his musical imagination, and think of his triumphant finales. No doubt these are basic indications. But any further attempt to particularize, to associate a work of art with the immediate circumstances of a great artist's life is never convincing. An artist's whole nature is involved in the process of his creative imagination. We cannot look directly into his heart, but we can perceive the reflected image which is the music in hand, and we know that this music is more comprehensive than any momentary trouble or pleasure.

Nothing could be more mistaken than to assume that Mozart composed the tragic slow movement of his G minor Quintet in distress because his infant child was dying, or that Beethoven composed the Adagio of his Hammerklavier Sonata in agony over his nephew, or that Tchaikovsky wrote his last symphony in a pessimistic mood. Personal tragic experience is painful and a depressant — great tragic music is an assertion of confident mastery. It is genuinely felt, but it is fiction, like any art. These composers, functioning at the top of their bent, must have felt elation, and our reaction when we exclaim over the beauty of the music, must be a paler reflection of that elation. Each of these composers knew tragedy; the sense of tragedy became a part of his emotional nature as artist, and so enriched the scope of his art. Undoubtedly his musical function, strong and sure, lifted him above his immediate troubles and proved him an enviable man, happy in his art. Beethoven's music throughout his life is an assertion of confident power, particularly in his final movements which in his middle years sound like a triumphant resolution of conflicting moods; in his final works there is often a quieter serenity. The late J. W. N. Sullivan,\* who has come as close as anyone to elucidating the true nature of the composing Beethoven, has stressed his musical "personality" as "a slowly developed synthetic whole." Elsewhere he writes: "One of the most significant facts for the understanding of Beethoven is that his work shows an organic development up till the very end. The older Beethoven lived, the more and more profound was what he had to say. The greatest music Beethoven ever wrote is to be found in the last string quartets, and the music of every decade before the final period has greater music than its predecessor. Such sustained development, in the case of an artist who reaches years of maturity, is a rare and important phenomenon. Bach, for instance, who may be likened to Beethoven for the seriousness and maturity of his mind, lost himself at the end in the arid labyrinths of pure technique.

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\* "Beethoven: His Spiritual Development" (1936).



Wagner, as the fever in his blood grew less, had nothing to express at the end but exhaustion and ineffectual longing. Beethoven's music continually developed because it was the expression of an attitude towards life that had within it the possibility of indefinite growth."

Great music can be more than a synthesis of the composer's emotional experience — his imagination can carry him into the unknown. The unearthly "*Ewig*" with which Mahler's *Das Lied von der Erde* dies away, Brahms' *Alto Rhapsody*, with its entirely different contralto color and orchestral color — there are no end of instances where a unique mood is attained. Many places in the later Beethoven belong to the world of music and nothing outside of it.

When Beethoven wrote "*appassionato*" into a score, or Wagner "*ausdrucksvoll*," each composer was merely giving the performer a go-ahead sign. He knew that more than the single word would do absolutely nothing to convey the music as he felt it. He could only hope that the performer would search his own musical soul and so respond to the composer's expressive intent.

If a writer tries to tell us with his best literary skill what Beethoven really felt and eloquently expressed in tones, he of course gets nowhere. If, having sat before that succession of sounds which is called Beethoven's Fifth Symphony, he tells us that the four movements are in turn "forceful," "affecting," "propulsive," "exultant," the adjectives seem lame and vaguely approximate. They fall short because this particular art of directed sensation can be far more vivid than any other. The words are really alien because the emotional experience of tones is not quite like any other experience in our emotional life. We have been in a sound world which has no counterpart, a narrative art which narrates in sound and sound only. What is called "joyfulness" in music is not like the household variety of felicity, but is apt to be closely related to the swift pulse of the dance (music's only blood sister in the arts). Musical "pathos" has only a distant connection with actual grief. A falling half-tone or a minor third affects us as pathetic by pure musical association. The magic of the minor mode is not only untranslatable, but unaccountable. A scherzo is unlike any other piece of wit.

The very fact that music has no proper descriptive vocabulary of its own, that we are forced to borrow from terms in the other arts, is proof of its apartness. One speaks of the "color" of instruments, harmonies are "dark" or "luminous," the "texture" of a score is "thick" or "transparent," tone quality is "hard" or "velvety," form is "architecture," grace notes are "ornaments." A composer works from an orchestral "palette" upon an orchestral "canvas."

If borrowed words are ineffectual, figures of speech are downright misleading. When we read what E. T. A. Hoffman wrote about

Beethoven's Fifth Symphony, we have the impression of a virtuoso of literary fantasy highly enjoying himself; when we read what Berlioz wrote, we have the impression of a musician who has been genuinely transported by the music, but who, undertaking to tell us how Beethoven felt, succeeds only in imparting his own personal raptures. Over the held E-flat at the opening of the Fifth Symphony, Beethoven gives us one sign — the "eyebrow" and dot of a simple fermata. But Wagner writes of this note: "The life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea, and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky, and the burning face of the sun himself." If he were not Wagner he could merely have said: "Lean on it." The laconic Beethoven has proved wiser than the hyperbolic Wagner, for every conductor since has rightly consulted his own dramatic sense in this particular passage. Sir George Grove, usually a sober-minded musician, hardly helps our understanding of the music when he calls the second theme in E-flat (for the horns) "the sweet protest of a woman against the fury of her oppressor" (this "fury" was the opening subject). We hardly need to be told by him that the oboe solo before the coda is "a beautiful blossom, springing out as it were from the bud of the pause which occurred at bar twenty-one of the first section, and like a flower of gentian spreading its petals on the edge of the glacier."

Czerny, who accompanied Beethoven in his walks, may or may not have been reporting faithfully when he attributed the opening motto rhythm to the call of a yellowhammer (called the song sparrow in this country). Schindler has quoted Beethoven as remarking about the same rhythm: "Thus fate knocks at the door." If this bit of philosophic fantasy did not spring full-grown from the imagination of Beethoven's self-appointed Boswell, it was probably a conversational afterthought on the composer's part, certainly not intended to be eternally handed down as a pronouncement. Beethoven well knew the danger of attaching such images to music. When he composed what may be considered the first important piece of "program music," the Pastoral Symphony, he warned posterity against making too much of musical "painting," when it was feeling ("*Empfindung*") that counted. When he brought in the storm, the bird calls, or the peasant allusions, he was merely resorting to a current convention in musical imitation. He probably realized that musical imitation of other sounds was a lame device at best. He obviously feared that the first audiences would fasten upon these episodes and largely miss what we now clearly perceive — a mood emanating from wonder in nature, miraculously transformed into tones.

J. N. B.



## SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

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The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörfel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler*, "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience

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made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type known as the "Boston Brahmin." New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

. . .

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörtlach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say — Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a



pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.\* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor

\* This shows the first two movements as far slower than any present-day practice. A timing of a Boston performance under Dr. Munch is as follows: 14½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the "*gescheite Leute*."

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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# Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

## SCHEDULE OF CONCERTS

WINTER SEASON 1959-1960

### OCTOBER

2-3	Boston	(Fri.-Sat. I)
6	Boston	(Tues. A)
9-10	Boston	(Fri.-Sat. II)
13	Providence	(I)
16-17	Boston	(Fri.-Sat. III)
19	Utica	
20	Syracuse	
21	Rochester	
22	Toledo	
23	Detroit	
24	Ann Arbor	(I)
25	Ann Arbor	(II)
30-31	Boston	(Fri.-Sat. IV)

### NOVEMBER

3	Cambridge	(I)
5	Boston	(Rehearsal I)
6-7	Boston	(Fri.-Sat. V)
8	Boston	(Sun. a)
10	Boston	(Tues. B)
13-14	Boston	(Fri.-Sat. VI)
16	Northampton	
17	New Haven	
18	New York	(Wed. I)
19	Englewood	
20	Brooklyn	(I)
21	New York	(Sat. I)
24	Providence	(II)
27-28	Boston	(Fri.-Sat. VII)

### DECEMBER

1	Cambridge	(II)
4-5	Boston	(Fri.-Sat. VIII)
8	Boston	(Tues. C)
10	Boston	(Rehearsal II)
11-12	Boston	(Fri.-Sat. IX)
16	New York	(Wed. II)
17	Washington	(I)
18	Brooklyn	(II)
19	New York	(Sat. II)
22	Boston	(Tues. D)
24, 26	Boston	(Thurs.-Sat. X)
29	Providence	(III)

### JANUARY

1-2	Boston	(Fri.-Sat. XI)
5	Cambridge	(III)
6	Boston	(Rehearsal III)
8-9	Boston	(Fri.-Sat. XII)
10	Boston	(Sun. b)

12	Boston	(Tues. E)
15-16	Boston	(Fri.-Sat. XIII)
19	Newark	
20	New York	(Wed. III)
21	Baltimore	
22	Brooklyn	(III)
23	New York	(Sat. III)
29-30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sun. c)

### FEBRUARY

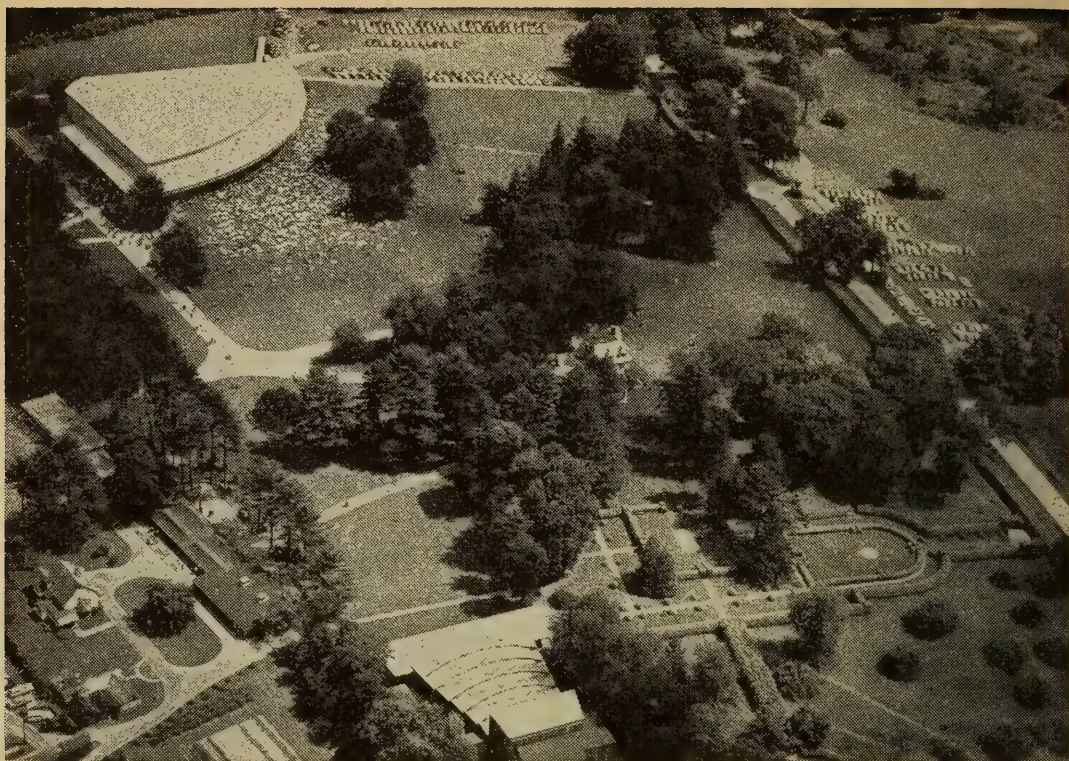
2	Cambridge	(IV)
5-6	Boston	(Fri.-Sat. XV)
9	Boston	(Tues. F)
11	Boston	(Rehearsal IV)
12-13	Boston	(Fri.-Sat. XVI)
15	Storrs	
16	New London	
17	New York	(Wed. IV)
18	Washington	(II)
19	Brooklyn	(IV)
20	New York	(Sat. IV)
23	Providence	(IV)
25	Boston	(Rehearsal V)
26-27	Boston	(Fri.-Sat. XVII)
28	Boston	(Sun. d)

### MARCH

1	Boston	(Tues. G)
4-5	Boston	(Fri.-Sat. XVIII)
8	Cambridge	(V)
10	Boston	(Rehearsal VI)
11-12	Boston	(Fri.-Sat. XIX)
13	Boston	(Sun. e)
15	Boston	(Tues. H)
18-19	Boston	(Fri.-Sat. XX)
21	Hartford	
22	New Haven	
23	New York	(Wed. V)
24	Philadelphia	
25	Brooklyn	(V)
26	New York	(Sat. V)

### APRIL

1-2	Boston	(Fri.-Sat. XXI)
3	Boston	(Sun. f)
5	Providence	(V)
8-9	Boston	(Fri.-Sat. XXII)
12	Cambridge	(VI)
13	Boston	(Rehearsal VII)
14, 16	Boston	(Thurs.-Sat. XXIII)
19	Boston	(Tues. I)
22-23	Boston	(Fri.-Sat. XXIV)



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## *Second Program*

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SUNDAY AFTERNOON, OCTOBER 25, at 2:30 o'clock

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MOZART . . . . . Symphony No. 38, in D major, "Prague," K. 504

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

COPLAND . . . . . Party Scene and Finale from the Opera,  
"The Tender Land"

### INTERMISSION

BEETHOVEN . . . . . \*Symphony No. 5, in C minor, *Op.* 67

- I. Allegro con brio
  - II. Andante con moto
  - III. { Allegro; Trio
  - IV. } Allegro
- 

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# SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart



in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

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The symphonies through the Salzburg period are a record of growth from season to season within the cramping limitations of the occasions they were written for. The last six, through the Vienna decade, are a more striking record of growth, not because they are more widely

spaced, but because they are quite free of limitations and restraints of performance. The "Linz" Symphony shows no sign of regard for limited abilities, and the "Prague" Symphony, although presumably addressed to a better orchestra, must have been found mercilessly exacting by the players in that city. This symphony, like the last three symphonies of two years later, seems to be an idealization by the composer who until then had never been able to break loose from the immediate contingencies of performances. He ranges freely, he indulges his fantasy, finds new musical images. He assigns to the players parts requiring an instant agility, an attack, ensemble, a refinement of phrasing which he must have known they did not possess. Nor did it apparently bother him that most of the fine points of the "Prague" Symphony would surely drift past the ears of its first audience. The "Prague" Symphony, technically speaking, is at last the full symphonic Mozart. The discourse throughout has a new degree of pliancy in chromaticism and modulation, in the combination of motives. The melodic line is continuous, never yielding to episodes or cadences, but rather generating them. Nor is it broken by the constant alternation of strings and winds within a phrase, for they are integrated as never before. The over-all color of orchestral sound, the variation of rhythmic stress, the overlapping of parts — these are all the craftsman's devices in presenting a pervasive melodic wealth which only Mozart could conjure up.

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## SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

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The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)



AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane*, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks

to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor

The promise of living  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

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## ENTR'ACTE

### THE CLOSED MIND

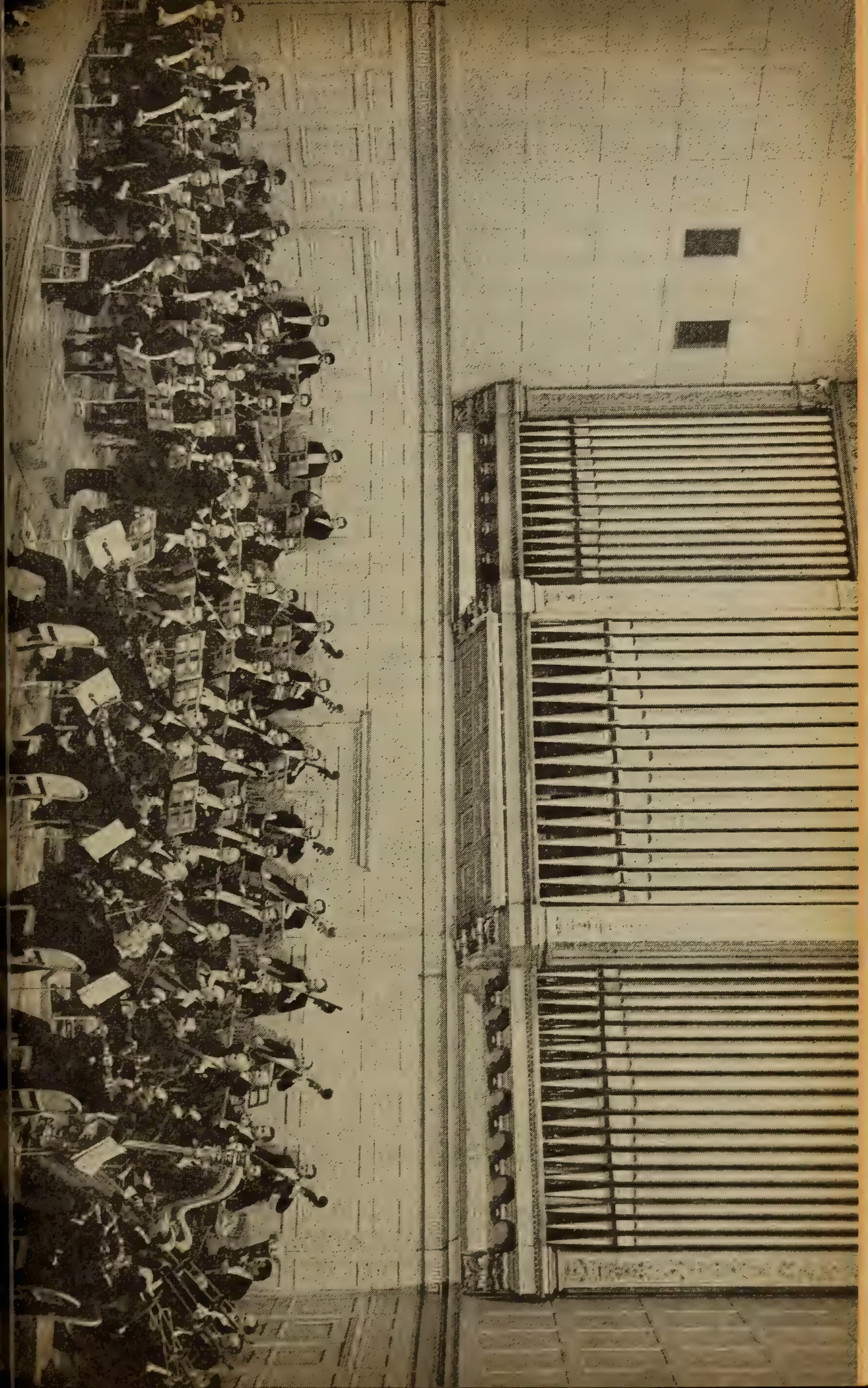
By NEVILLE CARDUS

*(Manchester Guardian, March 13, 1958)*

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IT is inevitable and very natural that the day comes to all of us sooner or later, especially if we are professional critics, when we are charged with having closed our minds. And, frankly, there is often something in the accusation. After thirty or forty years of harvesting, the mind might easily be so fully stored that there is little room left. It takes years thoroughly to get a sight of the bottom of even one great composer, to know his language inside out in some relation to what he is saying, or some general assumption of what he is saying. There is no fool so foolish as the old man who goes about slapping his thighs saying he's as young as ever, ready for everything. The dilettante is even worse, the dabbler quick for the latest fashion. Oscar Wilde reminded us that it is the duty of the auctioneer to appreciate all schools of art. Wisdom in criticism is content to realise that a man's







tastes and antennæ, his standards and æsthetic responses, have been produced, cultivated, and developed in a certain soil and period. He can't extend the base of his pyramid. If he is sensible he will consolidate the gains of his impressionable years. Vintage implies, even with critical judgments, some lengthy cellarage.

The irony about the position of those of us called "Die-hards" and "Crusted Reachmaries" is that once on a time we also fought the fight of modernity. None of the present-day young lions is raging more fiercely about his favourite contemporaries than the young lions of yesteryear raged about Strauss, Debussy, Sibelius, Stravinsky — the same Stravinsky who is still, in the year 1958, a leader of the avant-garde. It is no doubt beyond belief to young people of today that audiences put fingers to their ears when they heard the "battle" music in Strauss's "Ein Heldenleben"; and old men at Hallé Concerts and elsewhere were seen crossing themselves at the first chord or harmony of "L'après-midi d'un faune." "Punch" was regarded as fantastically sarcastic when in some verses it hinted that the day would dawn on which we should cry out:

O for the good old tunes  
Of Strauss and Debussy.

It has come to pass. Audiences of the early nineteen-hundreds, including musicians supposedly as up-to-date and alert then as the next exponent of the dodecaphonic mysteries, could not for long get used to the transitions of Ochs's "Keine Macht" waltz in "Der Rosenkavalier." We can see now that Strauss was always a traditionalist, diatonic at bottom. Why could a fact not as obvious as this have been seen half a century ago? In every period the critical vision is best focused in a certain way; it can achieve definition only when the object is situated or presented at a certain point. At a rehearsal of one of Schoenberg's most esoteric works one of the woodwind players lost his way entirely, and afterwards went to the composer to apologise. But Schoenberg had apparently listened with satisfaction: "But do you mean to say, Master," said the woodwind player, "that even you don't know when your own music is being performed all wrong?" "No," answered Schoenberg, "I don't — not always. But my grandchildren will."

The critic born and nurtured in the social, religious, and æsthetic scene of pre-1914 years might today as well have been born in the moon as far as his genuine qualifications to deal justly with much contemporary art are concerned. Before 1914 there had been in music a chain of logical development, reaching across a century at least, in the main technical procedure and vocabulary. There was a general consistency, with natural modifications according to the dominant æsthetic. Since the eruption of two wars the entire habitation of every artist has been transformed. The nineteenth century saw the flowering



of the individual in most activities, æsthetic and other. It was the age in music of free will and of self-assertion. There was also the influence of religion and ethics. An oratorio was supposed, the form itself and its associations, to set a composer well away towards the sources of plenary inspiration. Beauty was regarded by artists as essential to expression. "Beauty once sat enthroned over all the arts," wrote Langford thirty years ago, "but we have come to a time, almost, when it is never even mentioned." We have come, in fact, to the scientific age; and music must respond to the urges of the Time Spirit. Men are engaged in music now, composers and critics, who are not artists really but mathematicians in the wrong profession. In the nineteenth century the movement no doubt was overdone to "fertilise" music with literature, poetry, and whatnot. Music as an abstract ideal harmony, sounding air and numbers (Why doesn't Mr. Keller write for us a Pythagorean symphony?) is no new thing. Each age receives the music it deserves and lives with most comfortably. Time levels matters. But the critic of years and experience cannot be expected to turn here and there, sharing the principles of a weathercock. When all has been said of closed minds and the fossilisation of the tastes of the Mandarins, the fact remains that hardly any of them have yet been proven blind to Britten, Bartók, Stravinsky. It is absolutely certain that the mind is unmistakably bolted and barred that won't accommodate — What's-his-Name and Never Mind.

At any stage a man's mind can only hold so much. Whether the years bring wisdom is frequently arguable. The young eye and ear can act swiftly and certainly as the arrow. But even in these days it is not infallible. It is easily led astray by the desire to prove a case; youth in general is occupied not so much with forming æsthetic judgments as with propaganda. Once, I confess, I could myself lose a night's sleep because I had failed to convince somebody that Mahler was a great composer, and Elgar more original than Bantock, Sibelius more "progressive" than Scriabine. Today I am indifferent to nearly all opinions except those I have come by from my own study and devotion. A young man went to Strauss saying that, though he admired most of his works ardently, he could not really enjoy "Der Rosenkavalier." "How sad for you!" said Strauss. A critic contemplating the harvest glory of his years, the full store he has gathered to himself, must be more modest than Strauss, and be content to hope that his younger colleagues one day may bring in as many sheaves. He might also set an example to them in manners and proportion if he refers them to Goethe's saying: "People always fancy that we must become old to be wise; but in truth, as the years advance, it is hard to keep ourselves as wise as we were."

# TO BOO OR NOT TO BOO, THAT IS THE QUESTION

By FRANCIS D. PERKINS

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*(In the seventh program of last season under the heading "Spontaneous Disapproval" the subject of applause was discussed by Harold Rutland, an English writer. The following article gives a similar American view. It is quoted from the New York Herald Tribune, August 23, 1959.)*

**B**OTH in this country and in England, disappointed concert and opera-goers usually express their opinions in a polite and negative way. On hearing a sub-standard performance, they either do not applaud at all, or limit applause to a mere acknowledgment of the performer's efforts. Later, they may air their views with considerable warmth in private conversations; cancel their subscriptions, or write to the managements concerned, but they avoid the sibilant hiss, the strident boo or the type of cheer which is named after New York's northernmost borough.

In England, booing is such a rare occurrence that a demonstration of that kind against a particular singer last winter at Covent Garden aroused an unusual flood of comment. London's "Opera" magazine, inviting its readers to discuss the subject, received a handsome response. Some of the writers censured such vocal criticism as impolite; some favored booing with certain reservations, arguing that there was too much placid acceptance of poor performances.

In New York, this observer remembers only a handful of occasions when disaffected listeners hissed, and most of these were back in the 1920's. Some hostile sounds greeted what then seemed cacophonous modern music in a Boston Symphony concert under Pierre Monteux and another by the Philadelphia Orchestra under Leopold Stokowski. There was also publicly expressed opposition at a concert of the International Composers' Guild and a little mild sibilance at the local premiere of the late George Antheil's "Ballet Mecanique."

All this hissing was aroused by compositions rather than by sub-standard performances, and this suggests a possible distinction in our musical public's mind between the responsibility of the composer and the performer. A composer can hardly disclaim responsibility for what he writes and his listeners hear, unless the performance is so bad as to disguise it. As for the performer, according to this theory, the general impression seems to be that he is doing the best he can, and that even if that is hopelessly inadequate, his efforts should be acknowledged with some applause. There may be a subconscious belief that he is not solely responsible for his failure.

Does the purchase of a ticket entitle its holder to register public



vocal objections if he feels he has been sorely aggrieved or swindled? Mr. Stokowski once asked those who audibly disliked his modern offerings to withdraw and make room for broader-minded listeners, but bad performances are in a rather different category. Still, if a right to boo exists, is it advisable to exercise it? In concerts, negative disapproval is usually sufficient damnation. One can usually tell the difference between sincere plaudits from an audience at large and the sporadic, scattered manual encouragement of friends, teachers and managers who are valiantly trying to support a lost cause.

Metropolitan Opera patrons, however, know that applause is not always a measure of merit; that a singer's group of enthusiastic supporters may resonantly clap and cheer whether his singing is up to standard or far below it. In the latter case, a dissenter might well feel inclined to boo. But booing also might become a weapon for groups who dislike a particular singer with equal lack of artistic discrimination and add to the existing opera-interrupting din. In the letters received by "Opera," the general feeling was that vicious personal booing is utterly indefensible, but that indiscriminate applause is also pointless.

One correspondent suggested that booing be applied to offending members of an audience — the rustlers of programs and candy wrappers, for instance. If we extend this to interrupting operatic applause, he has something. It might be interesting to see what would happen if those who wished to hear the music should shush the claqueurs who drown it out. It might, after a while, convince them that the right to hear all of an opera which one has paid to attend is superior to any individual right to a noisy public demonstration of enthusiasm.

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## SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but

was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.



Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used “second theme” for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven’s briefer “motto” build upon itself to produce long and regular melodic periods. Even in its first bare statement, the “motto” belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he “introduced a new physiognomy into the world of music.” No music, not even the “Eroica,” had had nearly the drive and impact of this First Movement.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole *andante* is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as

a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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# Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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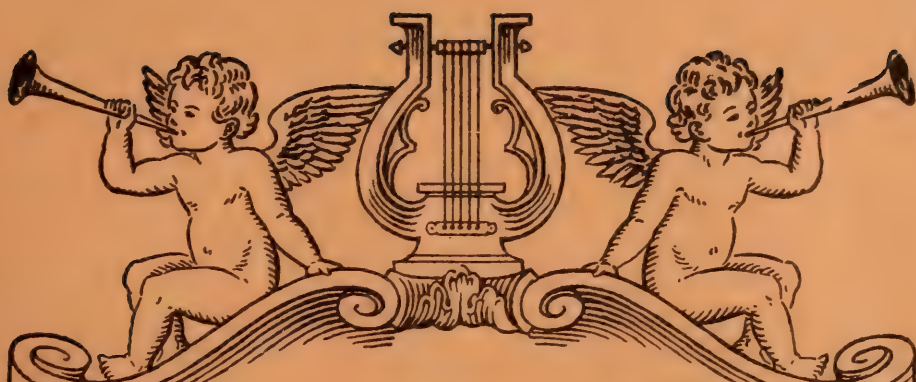
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## Program

MOZART.....Symphony No. 38, in D major, "Prague," K. 504

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

COPLAND.....Party Scene and Finale from the Opera,  
"The Tender Land"

### INTERMISSION

BEETHOVEN.....\*Symphony No. 5, in C minor, *Op.* 67

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. { Allegro

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# SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental com-



position, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is

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practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

. .

The symphonies through the Salzburg period are a record of growth from season to season within the cramping limitations of the occasions they were written for. The last six, through the Vienna decade, are a more striking record of growth, not because they are more widely spaced, but because they are quite free of limitations and restraints of performance. The "Linz" Symphony shows no sign of regard for limited abilities, and the "Prague" Symphony, although presumably addressed to a better orchestra, must have been found mercilessly exacting by the players in that city. This symphony, like the last three symphonies of two years later, seems to be an idealization by the composer who until then had never been able to break loose from the immediate contingencies of performances. He ranges freely, he indulges his fantasy, finds new musical images. He assigns to the players parts requiring an instant agility, an attack, ensemble, a refinement of phrasing which he must have known they did not possess. Nor did it apparently bother him that most of the fine points of the "Prague" Symphony would surely drift past the ears of its first audience. The "Prague" Symphony, technically speaking, is at last the full symphonic Mozart. The discourse throughout has a new degree of pliancy in chromaticism and modulation, in the combination of motives. The melodic line is continuous, never yielding to episodes or cadences, but rather generating them. Nor is it broken by the constant alternation of strings and winds within a phrase, for they are integrated as never before. The over-all color of orchestral sound, the variation of rhythmic stress, the overlapping of parts — these are all the craftsman's devices in presenting a pervasive melodic wealth which only Mozart could conjure up.

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## SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. The Suite was performed at the Boston concerts April 10-11, 1959. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane*, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever

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graduated before, and a whopping party is planned for the occasion.

“Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she’s heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

“The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein’s *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

“But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that’s the hero’s name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

“When Laurie discovers that she’s been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence.”

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett’s text of the Quintet (“The Promise of Living”) is as follows:

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor

The promise of living  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

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## ENTR'ACTE

# WORDS ABOUT MUSIC

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"What any music *I* like expresses for me is not *thoughts too indefinite* to clothe in words, but *too definite*. If you asked me what I thought on the occasion in question, I answer—the song itself precisely as it stands."

—FELIX MENDELSSOHN

AFTER being lifted by the current of a first-rate piece of music, one can be quite at a loss when asked "What was it like?" If it resembles certain other, more familiar works, it is to that extent unoriginal; to describe it in technical terms is to give no more than the bare bones of notation. The actual life in the piece, that quality which sets it apart from any other, simply eludes verbal description. The point of course is that music is the language of sensuous tones with no other than sensuous appeal, a language quite self-sufficient and impervious to any verbal encroachment. Mendelssohn was more clear-sighted than some other composers in realizing that his art, the most precise of all in its own terms, is the most elusive in any other terms. This plain truth about music has not in the least deterred a host of writers and expounders.

If music is a language, it is a language contrived quite within its own domain, and apart from all other human experience. It has had two natural origins only — the human pulse and the human voice. It is pulse refined into exact rhythm and varied from that point; voice focused into a pitch and given a scale. From these two rudimentary properties of our physiology artists have built the whole complex of music, further elaborating the vocal line by transferring it to instruments to give it more variety in range, color, intensity, tempo. Physically speaking, then, music is nothing else than a succession of sensuous tones in exact placement. It is a language of pure artifice, constructed on elements contrived within its own isolated world. Unlike any other art, it has no demonstrable correspondence with everyday life (the chance sounds of nature have been of little use to the composer). It is an abstraction which simply cannot depict life as do the descriptive or delineative arts.

This bit of physical logic would leave us in the absurd position of considering such a score as Beethoven's Fifth Symphony as nothing more than a succession of agreeable sounds, cleverly put together. We know that that Symphony gives us infinitely more than this by conveying in a peculiarly deep and complete way the character, the personality, what for want of any adequate phrase may be called the visionary spirit of a great artist. How this miracle takes place solely through an agglomeration of tones no prudent man will attempt to explain.

We naturally assume that emotional experience underlies emotional expression. We read of Beethoven's love affairs and think of his early slow movements, we connect his tragic deafness with poignant pages in his late works. We observe how he conquered his deafness in the inner world of his musical imagination, and think of his triumphant finales. No doubt these are basic indications. But any further attempt to particularize, to associate a work of art with the immediate circumstances of a great artist's life is never convincing. An artist's whole nature is involved in the process of his creative imagination. We cannot look directly into his heart, but we can perceive the reflected image which is the music in hand, and we know that this music is more comprehensive than any momentary trouble or pleasure.

Great music can be more than a synthesis of the composer's emotional experience — his imagination can carry him into the unknown. The unearthly "*Ewig*" with which Mahler's *Das Lied von der Erde* dies away, Brahms' *Alto Rhapsody*, with its entirely different contralto color and orchestral color — there are no end of instances where a unique mood is attained. Many places in the later Beethoven belong to the world of music and nothing outside of it.

When Beethoven wrote "*appassionato*" into a score, or Wagner "*ausdrucksvoll*," each composer was merely giving the performer a go-ahead sign. He knew that more than the single word would do absolutely nothing to convey the music as he felt it. He could only hope that the performer would search his own musical soul and so respond to the composer's expressive intent.

If a writer tries to tell us with his best literary skill what Beethoven really felt and eloquently expressed in tones, he of course gets nowhere. If, having sat before that succession of sounds which is called Beethoven's Fifth Symphony, he tells us that the four movements are in turn "forceful," "affecting," "propulsive," "exultant," the adjectives seem lame and vaguely approximate. They fall short because this particular art of directed sensation can be far more vivid than any other. The words are really alien because the emotional experience of tones is not quite like any other experience in our emotional life. We have been in a sound world which has no counterpart, a narrative art which narrates in sound and sound only. What is called "joyfulness" in music is not like the household variety of felicity, but is apt to be closely related to the swift pulse of the dance (music's only blood sister in the arts). Musical "pathos" has only a distant connection with actual grief. A falling half-tone or a minor third affects us as pathetic by pure musical association. The magic of the minor mode is not only untranslatable, but unaccountable. A scherzo is unlike any other piece of wit.

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# SYMPHONY NO. 5, IN C MINOR, *Op. 67*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of



the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar.

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The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the

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movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster—which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony—a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant—merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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MOZART.....Symphony No. 38, in D major,  
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- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

COPLAND.....Party Scene and Finale from the  
Opera, "The Tender Land"

INTERMISSION

BEETHOVEN.....\*Symphony No. 5, in C minor,  
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- I. Allegro con brio
- II. Andante con moto
- III. Allegro; Trio
- IV. Allegro







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# *Boston Symphony Orchestra*

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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*with historical and descriptive notes by*

JOHN N. BURK

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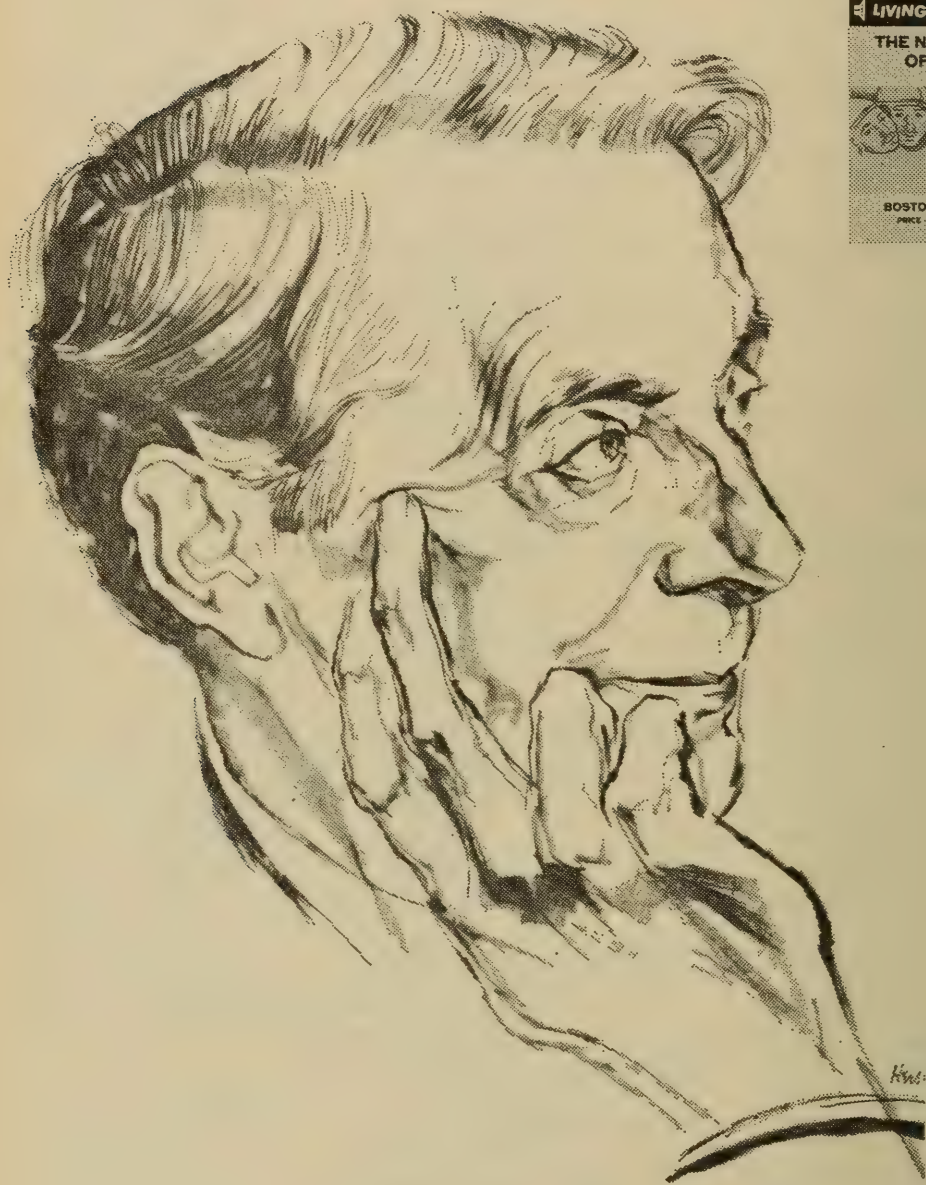
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## Program

MOZART . . . . . Symphony No. 38, in D major, "Prague," K. 504

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

COPLAND . . . . . Orchestral Suite from the Opera, "The Tender Land"

- I. Introduction and Love Music
  - II. { Party Scene
  - III. { Finale: The Promise of Living
- (Conducted by the composer)*

### INTERMISSION

BEETHOVEN . . . . . \*Symphony No. 5, in C minor, *Op.* 67

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. { Allegro

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BALDWIN PIANO

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# SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

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This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental com-



position, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart usually preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the introduction to Michael Haydn's Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this Symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the allegro to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the allegro is

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practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the finale almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the finale with its bubbling bassoon accompaniment."

• •

The symphonies through the Salzburg period are a record of growth from season to season within the cramping limitations of the occasions they were written for. The last six, through the Vienna decade, are a more striking record of growth, not because they are more widely spaced, but because they are quite free of limitations and restraints of performance. The "Linz" Symphony shows no sign of regard for limited abilities, and the "Prague" Symphony, although presumably addressed to a better orchestra, must have been found mercilessly exacting by the players in that city. This symphony, like the last three symphonies of two years later, seems to be an idealization by the composer who until then had never been able to break loose from the immediate contingencies of performances. He ranges freely, he indulges his fantasy, finds new musical images. He assigns to the players parts requiring an instant agility, an attack, ensemble, a refinement of phrasing which he must have known they did not possess. Nor did it apparently bother him that most of the fine points of the "Prague" Symphony would surely drift past the ears of its first audience. The "Prague" Symphony, technically speaking, is at last the full symphonic Mozart. The discourse throughout has a new degree of pliancy in chromaticism and modulation, in the combination of motives. The melodic line is continuous, never yielding to episodes or cadences, but rather generating them. Nor is it broken by the constant alternation of strings and winds within a phrase, for they are integrated as never before. The over-all color of orchestral sound, the variation of rhythmic stress, the overlapping of parts — these are all the craftsman's devices in presenting a pervasive melodic wealth which only Mozart could conjure up.

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## SUITE FROM "THE TENDER LAND"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

The opera *The Tender Land* was commissioned by Richard Rodgers and Oscar Hammerstein II on the occasion of the 30th anniversary of the League of Composers, and composed between 1952 and 1954. The text is by Horace Everett. The opera had its first performance by the New York City Opera Company under the direction of Thomas Schippers at the New York City Center, April 1, 1954. It was performed by the opera department of the Berkshire Music Center at Tanglewood on August 2 and 3, 1954 and (revised from a two- into a three-act opera) by the Oberlin Conservatory on May 20 and 21, 1955. Two choruses from *The Tender Land* were performed at the benefit concert, "Tanglewood on Parade," on August 8, 1957, the composer conducting. The Suite was performed at the Boston concerts April 10-11, 1959. Choral portions were presented at Brandeis University, again under the composer's direction, on June 8, 1957.

The suite requires 3 flutes and piccolo, oboe and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, and strings.

(The orchestral suite was arranged for a larger orchestra than that used in the opera by the addition of piccolo, 2 horns, 2 trombones and tuba.)

AN interview by Howard Taubman in the *New York Times* (March 28, 1954) anticipates the first performance with an explanation by the composer of how he came to write the opera. "I've been wanting to do an opera ever since *The Second Hurricane*, but couldn't get a libretto." Mr. Copland revealed that he had long since jotted down possible themes in a notebook even before he had found a likely libretto. At length he had come across a book, *Let Us Now Praise Famous Men*, by James Agee and Walker Evans. The book consisted of photographs taken in a rural area of Alabama. A picture of an old woman with a young one made a special impression upon Mr. Copland. "There was something so full of living and understanding in the face of the older woman," he said, "and something so open and eager in the face of the younger one, that I began to think that here was the basis of an idea." It was therefore at his suggestion and under his advice that Horace Everett worked out his libretto.

The plot was related to the *New York Herald Tribune* by Mr. Copland in advance of the first performance.

"The opera takes place in the mid '30s, in June, spring harvest time. It's about a farm family — a mother, a daughter who's just about to graduate from high school, a younger sister of ten, and a grandfather. There's big doings in the works — no-one in the family has ever

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graduated before, and a whopping party is planned for the occasion.

"Then two drifters come along asking for odd jobs. The grandfather is reluctant to give them any, and the mother is alarmed because she's heard reports of two young men molesting the young girls of the neighborhood. Nevertheless, the fellows are told they can sleep in the shed for the night.

"The graduation party itself begins at the opening of the second act. The heroine, who by a genuine coincidence has the same name — Laurie — as the gal in Rodgers & Hammerstein's *Oklahoma!*, has, naturally, fallen in love with one of the drifters. And they prove it by singing a twelve-minute love duet. That, I can tell you, is revolutionary. After all, love duets are a sort of rarity in modern opera, and twelve minutes is a long time.

"But about their budding love affair there is something of a complication. You see, she associates him with freedom, with getting away from home, and he associates her with settling down. Martin (that's the hero's name) asks Laurie to run away with him, and she, of course, accepts. But in the middle of the night, after a long discussion with his fellow hobo, Top, he decides that his kind of roving life is not for Laurie, so he silently steals off.

"When Laurie discovers that she's been jilted, she decides to leave home, anyway, and at the conclusion of the opera the mother sings a song — a song of acceptance that is the key to the opera. In it she looks to her younger daughter as the continuation of the family cycle that is the whole reason for their existence."

The first movement of the Suite begins with the music from the Introduction to Act III and is followed by an almost complete version of the Love Duet from Act II.

The Party Scene is, as indicated, music from the Act II graduation party, especially the square dance material from that act.

The Finale is an exact transcription for orchestra of the vocal quintet that concludes Act I of the opera.

Horace Everett's text of the Quintet ("The Promise of Living") is as follows:

The promise of living  
With hope and thanksgiving  
Is born of our loving  
Our friends and our labor.

The promise of growing  
With faith and with knowing  
Is born of our sharing  
Our love with our neighbor

The promise of living  
The promise of growing  
Is born of our singing  
In joy and thanksgiving.

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## ENTR'ACTE

# WORDS ABOUT MUSIC

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"What any music I like expresses for me is not *thoughts too indefinite* to clothe in words, but *too definite*. If you asked me what I thought on the occasion in question, I answer—the song itself precisely as it stands."

—FELIX MENDELSSOHN

AFTER being lifted by the current of a first-rate piece of music, one can be quite at a loss when asked "What was it like?" If it resembles certain other, more familiar works, it is to that extent unoriginal; to describe it in technical terms is to give no more than the bare bones of notation. The actual life in the piece, that quality which sets it apart from any other, simply eludes verbal description. The point of course is that music is the language of sensuous tones with no other than sensuous appeal, a language quite self-sufficient and impervious to any verbal encroachment. Mendelssohn was more clear-sighted than some other composers in realizing that his art, the most precise of all in its own terms, is the most elusive in any other terms. This plain truth about music has not in the least deterred a host of writers and expounders.

If music is a language, it is a language contrived quite within its own domain, and apart from all other human experience. It has had two natural origins only — the human pulse and the human voice. It is pulse refined into exact rhythm and varied from that point; voice focused into a pitch and given a scale. From these two rudimentary properties of our physiology artists have built the whole complex of music, further elaborating the vocal line by transferring it to instruments to give it more variety in range, color, intensity, tempo. Physically speaking, then, music is nothing else than a succession of sensuous tones in exact placement. It is a language of pure artifice, constructed on elements contrived within its own isolated world. Unlike any other art, it has no demonstrable correspondence with everyday life (the chance sounds of nature have been of little use to the composer). It is an abstraction which simply cannot depict life as do the descriptive or delineative arts.

This bit of physical logic would leave us in the absurd position of considering such a score as Beethoven's Fifth Symphony as nothing more than a succession of agreeable sounds, cleverly put together. We know that that Symphony gives us infinitely more than this by conveying in a peculiarly deep and complete way the character, the personality, what for want of any adequate phrase may be called the visionary spirit of a great artist. How this miracle takes place solely through an agglomeration of tones no prudent man will attempt to explain.

We naturally assume that emotional experience underlies emotional expression. We read of Beethoven's love affairs and think of his early slow movements, we connect his tragic deafness with poignant pages in his late works. We observe how he conquered his deafness in the inner world of his musical imagination, and think of his triumphant finales. No doubt these are basic indications. But any further attempt to particularize, to associate a work of art with the immediate circumstances of a great artist's life is never convincing. An artist's whole nature is involved in the process of his creative imagination. We cannot look directly into his heart, but we can perceive the reflected image which is the music in hand, and we know that this music is more comprehensive than any momentary trouble or pleasure.

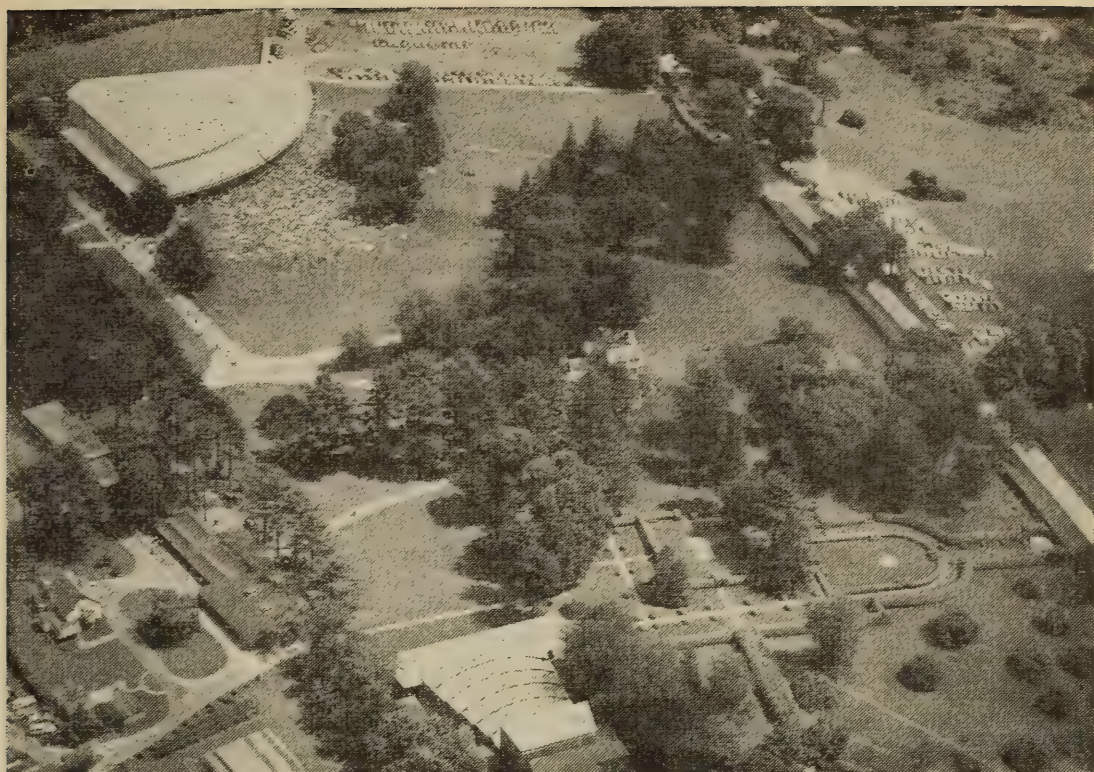
Great music can be more than a synthesis of the composer's emotional experience — his imagination can carry him into the unknown. The unearthly "*Ewig*" with which Mahler's *Das Lied von der Erde* dies away, Brahms' *Alto Rhapsody*, with its entirely different contralto color and orchestral color — there are no end of instances where a unique mood is attained. Many places in the later Beethoven belong to the world of music and nothing outside of it.

When Beethoven wrote "*appassionato*" into a score, or Wagner "*ausdrucksvoll*," each composer was merely giving the performer a go-ahead sign. He knew that more than the single word would do absolutely nothing to convey the music as he felt it. He could only hope that the performer would search his own musical soul and so respond to the composer's expressive intent.

If a writer tries to tell us with his best literary skill what Beethoven really felt and eloquently expressed in tones, he of course gets nowhere. If, having sat before that succession of sounds which is called Beethoven's Fifth Symphony, he tells us that the four movements are in turn "forceful," "affecting," "propulsive," "exultant," the adjectives seem lame and vaguely approximate. They fall short because this particular art of directed sensation can be far more vivid than any other. The words are really alien because the emotional experience of tones is not quite like any other experience in our emotional life. We have been in a sound world which has no counterpart, a narrative art which narrates in sound and sound only. What is called "joyfulness" in music is not like the household variety of felicity, but is apt to be closely related to the swift pulse of the dance (music's only blood sister in the arts). Musical "pathos" has only a distant connection with actual grief. A falling half-tone or a minor third affects us as pathetic by pure musical association. The magic of the minor mode is not only untranslatable, but unaccountable. A scherzo is unlike any other piece of wit.

J. N. B.





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# SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of



the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar.

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The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the

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The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

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movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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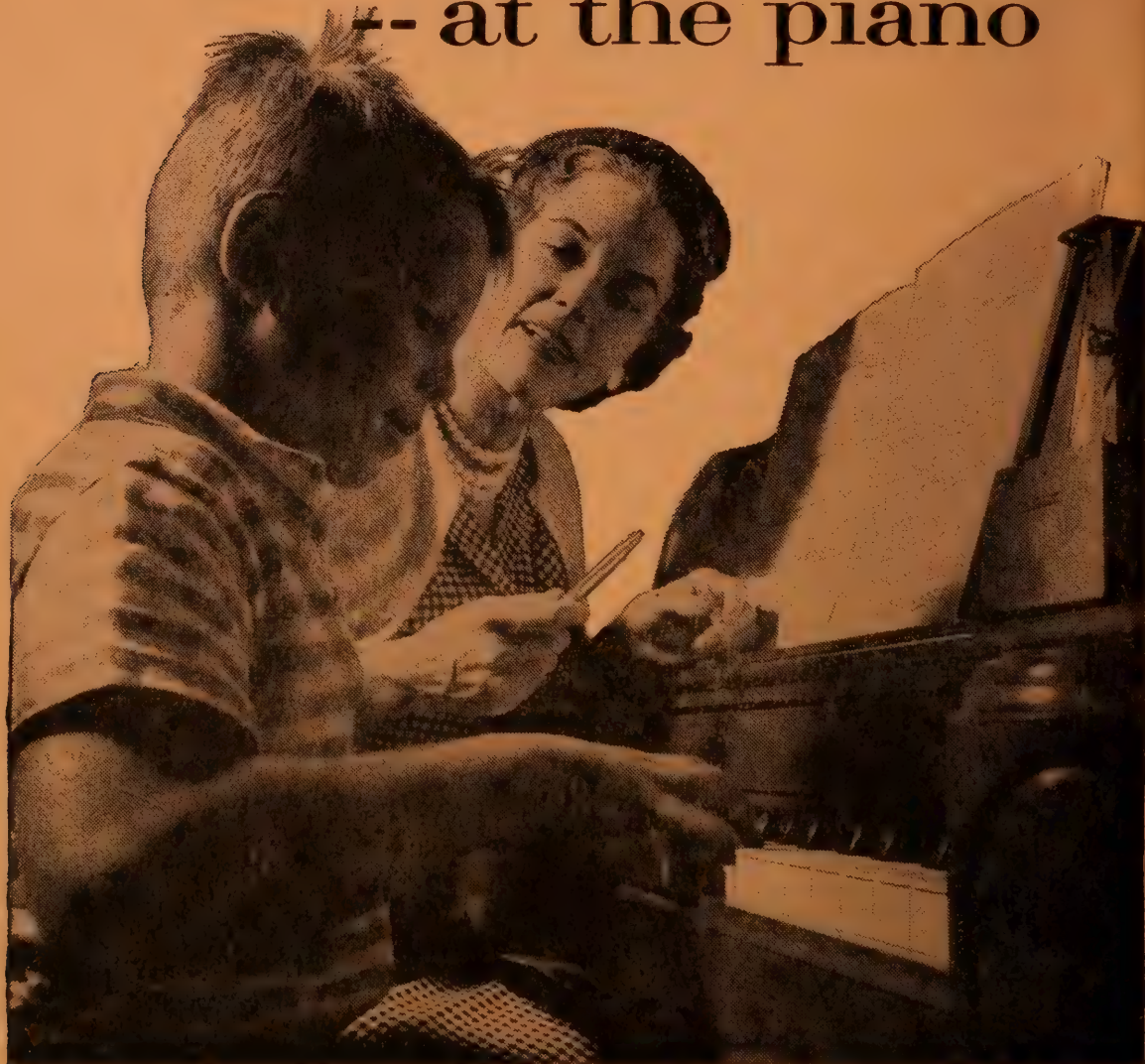
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- I. Adagio; Vivace assai
- II. Adagio
- III. Minuetto (Allegretto)
- IV. Vivace

STRAUSS....."Tod und Verklärung," Tone Poem,  
Op. 24

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MAHLER.....Symphony in D major, No. 1

- I. Langsam. Schleppend wie ein Naturlaut
- II. Kräftig bewegt, doch nicht zu schnell
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- IV. Stürmisch bewegt





Seventy-Ninth Season, 1959-60

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- II. Adagio
- III. Minuetto (Allegretto)
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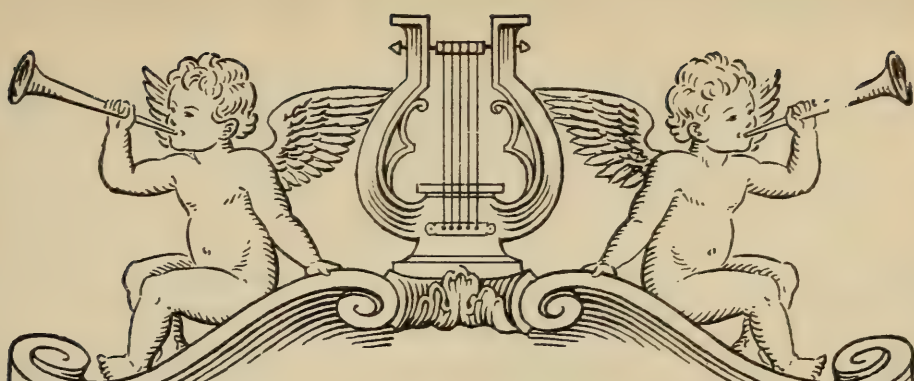
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*with historical and descriptive notes by*

JOHN N. BURK

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# Program

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MONDAY EVENING, FEBRUARY 15, at 8:15 o'clock

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## THE STAR-SPANGLED BANNER

KIRCHNER . . . . . Toccata for Strings, Solo Winds and Percussion  
(Conducted by the composer)

SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op.* 47

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro ma non tanto

## INTERMISSION

BEETHOVEN . . . . . \*Symphony No. 5, in C minor, *Op.* 67

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. { Allegro

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# TOCCATA FOR STRINGS, SOLO WINDS AND PERCUSSION

By LEON KIRCHNER

Born in Brooklyn, New York, January 24, 1919

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Composed in December, 1955, Kirchner's Toccata was first performed by the San Francisco Symphony Orchestra on February 16, 1956.

The Toccata calls for a string orchestra with the following solo wind instruments: oboe, clarinet, bassoon, horn, trumpet, trombone, and the following percussion: side drum, tenor drum, bass drum, celesta, xylophone, tambourine, tam-tam and cymbal.

This work is eligible for the American International Music Fund recording project.

WHEN his Toccata was performed in San Francisco, Mr. Kirchner provided the following statement about his score: "The word *Toccata* traditionally refers to a keyboard composition in so-called 'free' idiomatic keyboard style. Chords, scale-like passages, contrasting tempi in quickly changing scenes characterize this form. An early precedent was established (c. 1600) in which the structural elements of the keyboard toccata were utilized in pieces for brass. The orchestral medium also offers ample opportunity for the presentation of these characteristics, and composers have often availed themselves of it.

"The Toccata for Strings, Solo Winds and Percussion is a comparatively short, one-movement work divided into four sections. The first section is an exposition, the second a development; a slow movement which follows is based on the theme stated by the wind instruments at the outset of the work. The fourth section provides a recapitulation and coda."

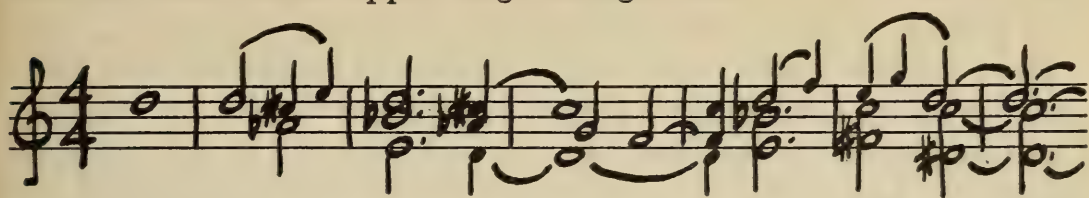
The following description of this piece was contributed by Alexander L. Ringer in the *Musical Quarterly* for April, 1956:

"The Toccata is also another instance of Kirchner's personal style which miraculously blends ingredients usually considered irreconcilable because they hail from both Schönberg and Stravinsky. On the whole, though, perhaps owing to the nature of the original request, the considerable feeling of tonality that pervades large portions of the piece and the general metrical simplicity have little precedent in his total *œuvre*. Kirchner likes to refer to Schönberg and Sessions as the men who most decisively influenced his musical orientation. The Toccata suggests that Beethoven may well be the man to complete the triad of mentors. Not only is the total effect of this relatively short composition direct and 'big' in the manner of the third *Leonore* Overture; more specifically, one is reminded of Beethoven by the imaginative treatment of melodic and rhythmic germ-cells including the proverbial 'victory' motif, no less than by the astonishing ideas springing from apparently quite insignificant, at any rate not very distinguished, thematic material.

"The principal melodic idea is stated by the wood-winds at the very



outset. Its motivic essence consists of the note D followed by a motion from the lower to the upper neighboring tone.



After an eerie sound produced by string harmonics with celesta support, the strings briefly elaborate the initial material, whereupon an accelerando leads to the exposition of the basic rhythmic patterns. Dotted rhythm appears under various guises. Furthermore, characteristic offbeat accents, well known from other Kirchner pieces, impose themselves with increasing vigor. Eventually, part of this rhythmic equipment is combined with a chord that is to assume some coloristic significance later on. An emphatic gesture by the low strings in unison, topped off by a delicate celesta chord and a rhythmic reminiscence on the snare drum, concludes the exposition.

"The development begins andante with an expressive trio of oboe, clarinet, and solo violin. Gradually the strings resume their rhythmic percussive function and the accelerando gets the rhythmic workout into full swing. The slower second half of the development, on the other hand, makes greater use of the initial melodic material. Again an accelerando — agogic fluctuations are an integral part of Kirchner's formal approach — leads to the varied recapitulation, which reverses the order of the exposition. As a result the motion is slowed down only shortly before the end, and the initial wood-wind idea now assumes the additional task of preparing the concise and rapid coda."

. .

Leon Kirchner's Sonata Concertante for Piano and Violin, composed in 1952, was performed at a concert of chamber music in the Berkshire Festival on July 29 last, when Alexander Schneider was the violinist

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and the composer the pianist. He joined Aaron Copland and Lukas Foss in the Composition Department of the Berkshire Music Center. The present *Toccata* was performed by the school orchestra.

Leon Kirchner, born in Brooklyn (which was incidentally the birthplace of Aaron Copland and Roger Sessions), went with his family to California when he was nine years old and has lived in that State for the greater part of his life. He studied theory with Albert Elkus and Edward Strickland at the University of California in Berkeley, also taking lessons from Ernest Bloch. In 1942 he studied with Roger Sessions in New York. After serving with the armed forces, he returned to take his degree at the University of California, where he subsequently taught. He has been Associate Professor at the University of Southern California and is now Professor at Mills College in Oakland.

His works, in addition to the *Toccata* and the *Sonata Concertante* mentioned above, include *Letter* and *The Times are Nightfall*, for soprano and piano (1943); *Dawn*, for chorus and organ (1946); Duo for violin and piano (1947); Piano Sonata (1948); String Quartet (1949); *Of Obedience* and *The Runner*, after Walt Whitman, for soprano and piano (1950); *Sinfonia* (N. Y. Philharmonic, Jan. 31, 1952); Piano Trio (1954); Piano Concerto (N. Y. Philharmonic, Feb. 23, 1956, the composer as soloist).

. . .

As long ago as October, 1949 (in the *Musical Quarterly*), Richard Franko Goldman wrote prophetically of Leon Kirchner, largely on the basis of his Duo for Violin and Piano and his Piano Sonata. "It is not necessary to urge remembrance of his name; it will be heard often enough to impress itself. It is a joy not to have to write that Kirchner is talented or promising; one can write that of at least several dozen others. Kirchner is already the real thing; he is a composer whose music can stand being heard on programs with the music of anyone writing today. . . . Few composers can proportion music of rhapsodic glow so that it does not weary by excess of tone or of length. It is his sense of proportion, perhaps more than any of his other gifts, that stamps Kirchner as a composer who commands himself and his medium absolutely. This control is apparent in the absence of padding, of vulgarisms, of passages that sound labored, of noise designed to be shocking or merely to be soothing. . . . Kirchner's music recalls Bartók, the most elusive of 20th-century composers, who cannot be imitated and who can only rarely be evoked. Kirchner's music has something of the same darkness, the same poetry, the same disquieting hiddenness; but with Kirchner, as with Bartók, this is a product of temperament and not simply of mannerism.

"The idiom is chromatic, violently dissonant, drivingly rhythmic; the design is clean, the elements succinct. There is every mark of high



style, and no evidence of writing to a theory. . . . One could not name Kirchner's teachers by hearing his work, and that is the mark of the discovered individual and of the artist. . . . Kirchner profited from his studies with Schönberg not to be doctrinaire, but to think and work like a composer. . . . The Sonata is the work of a man of forceful, definite, and yet sensitively constituted personality; the music requires thoughtful assimilation by anyone who essays to play it, but it repays the thought and rewards study."

Quoting the above for a recording of Kirchner's Trio and Sonata Concertante under the Epic label, Klaus G. Roy wrote:

"The basic profile so perceptively drawn by Mr. Goldman has not changed in the seven years since this was written; but growth there has surely been. What Kirchner himself has to say about the philosophy of his music-making reveals the distance, the disinterest — if not indeed the aversion — he seems to harbor for the so-called neo-classical movement, whose primary exponents (yet so vastly different) have been Stravinsky, Prokofiev, and Hindemith. Kirchner is an ardent romanticist, if such classification and labeling were ever fair; he is an expressionist of fierce conviction and personal intensity, a believer in art for art's sake: truly a disciple — though not at all an obedient pupil — of Bloch, Sessions, Schönberg, and Bartók. Yet it is strange that the man he quotes in the following statement, the 17th-century astronomer Johann Kepler, has recently inspired none other than Paul Hindemith to write an opera about him, called "The Harmony of the World." Here is the musical credo of Leon Kirchner:

"'I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight.' So Kepler greeted the harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new æsthetic engineers of music, were to greet the creative act, what wonderful, æsthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately this is not the case. It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad — worship and make a fetish of complexity, or with puerile grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiae.

"An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent."

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# CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JEAN SIBELIUS

Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865;

died in Järvenpää, September 20, 1957

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The violin concerto was composed in 1903, subjected to a considerable revision, and in its later form first played on October 19, 1905, by Karl Halir in Berlin, when Richard Strauss conducted; it was printed in the same year. Maud Powell was the pioneer of the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and with the Boston Symphony Orchestra under Dr. Muck, April 20, 1907. Miss Powell again played the concerto on March 9, 1912. Since then Richard Burgin has been the soloist at performances under Dr. Koussevitzky on March 1, 1929, February 28, 1930, and February 16, 1934. Jascha Heifetz was the soloist on November 23, 1934.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

It is dedicated to Franz von Vecsey.

SIBELIUS, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition, turned once in his life to the concerto as a form. He first intended his Violin Concerto for the virtuoso Willy Burmester, who had been concert-master of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. Johnson tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

The concerto, which followed closely upon the Second Symphony, has been called by Cecil Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the



String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the cadenza precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of a long, sweet, cantabile melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

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I. *Allegro moderato*, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. *Adagio di molto*, B-flat major, 4-4. A contemplative *romanza*, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. *Allegro, ma non tanto*, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking-rhythmic figure is coupled with equally persistent harmonic pedal-points.

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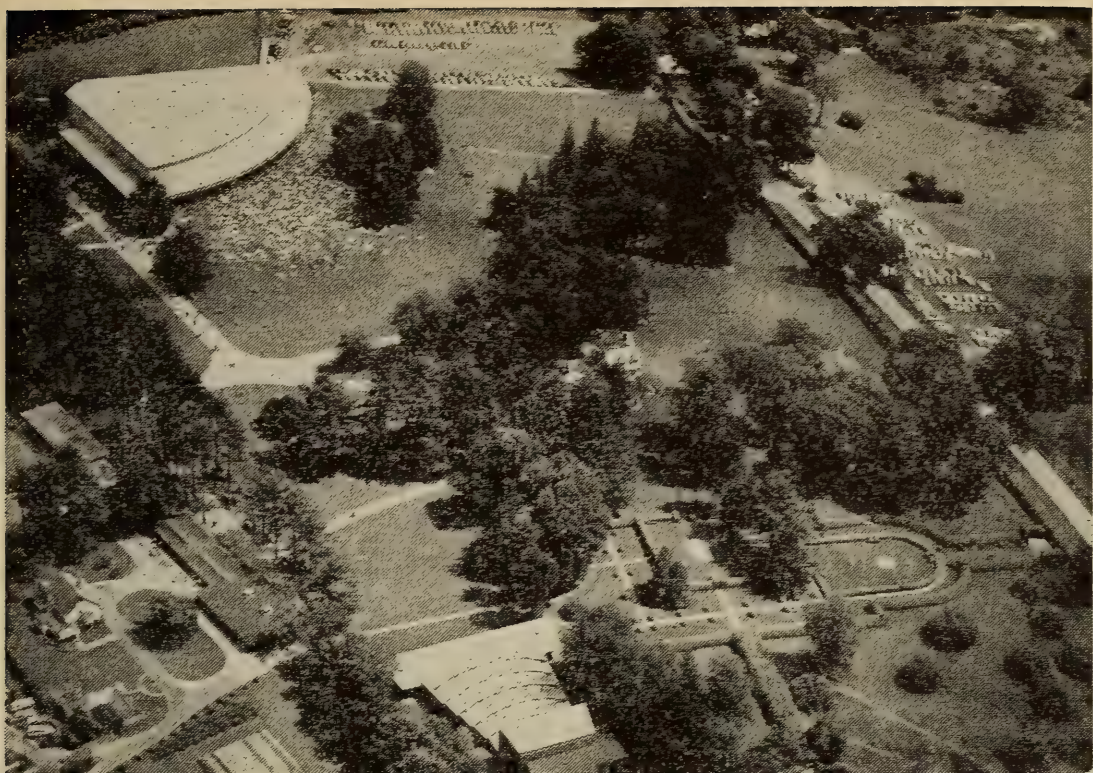
## RUGGIERO RICCI

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RUGGIERO RICCI was born in San Francisco, July 24, 1920. He was first taught to play the violin by his father when he was five years old, and a year later became the pupil of Louis Persinger, his principal teacher. At eight he appeared in public, playing Mendelssohn's Violin Concerto, and in the next year gave concerts in New York. At twelve he made a tour of Europe. After serving with the Air Force during the war, he returned to civilian life as a constantly active virtuoso. He has played in the Middle and Far East as a good will envoy of the United States. He has played often in Europe and several times toured Latin America.

Mr. Ricci plays an instrument made in 1734 by Joseph Guarnerius del Gesù of Cremona. It once belonged to the late Bronislav Huberman.





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# SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of



the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

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The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly

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with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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# Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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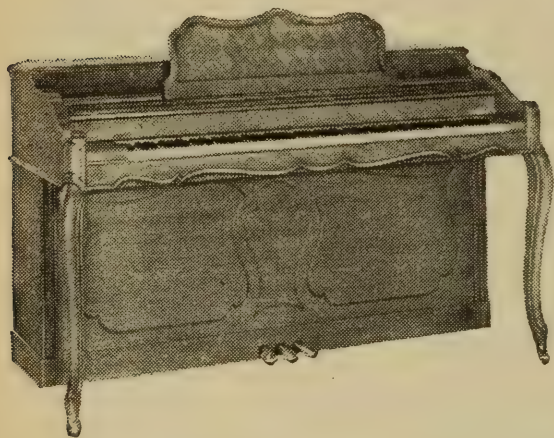
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*with historical and descriptive notes by*

JOHN N. BURK

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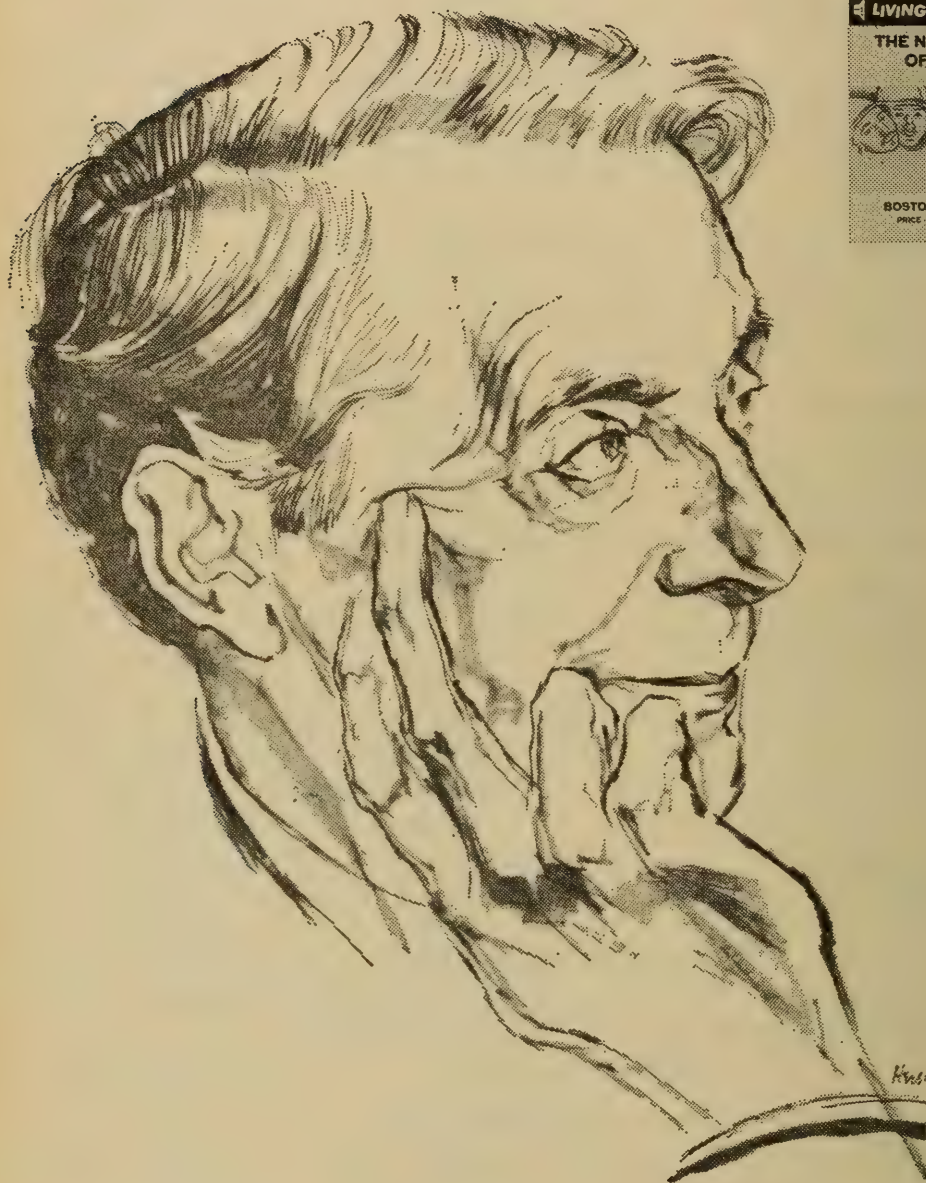
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# Program

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TUESDAY EVENING, FEBRUARY 16, at 8:30 o'clock

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KIRCHNER.....Toccatà for Strings, Solo Winds and Percussion  
(Conducted by the composer)

SIBELIUS.....Concerto for Violin and Orchestra, in D minor, *Op.* 47

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro ma non tanto

## INTERMISSION

BEETHOVEN.....\*Symphony No. 5, in C minor, *Op.* 67

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. { Allegro

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# TOCCATA FOR STRINGS, SOLO WINDS AND PERCUSSION

By LEON KIRCHNER

Born in Brooklyn, New York, January 24, 1919

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Composed in December, 1955, Kirchner's Toccata was first performed by the San Francisco Symphony Orchestra on February 16, 1956.

The Toccata calls for a string orchestra with the following solo wind instruments: oboe, clarinet, bassoon, horn, trumpet, trombone, and the following percussion: side drum, tenor drum, bass drum, celesta, xylophone, tambourine, tam-tam and cymbal.

This work is eligible for the American International Music Fund recording project.

WHEN his Toccata was performed in San Francisco, Mr. Kirchner provided the following statement about his score: "The word *Toccata* traditionally refers to a keyboard composition in so-called 'free' idiomatic keyboard style. Chords, scale-like passages, contrasting tempi in quickly changing scenes characterize this form. An early precedent was established (c. 1600) in which the structural elements of the keyboard toccata were utilized in pieces for brass. The orchestral medium also offers ample opportunity for the presentation of these characteristics, and composers have often availed themselves of it.

"The Toccata for Strings, Solo Winds and Percussion is a comparatively short, one-movement work divided into four sections. The first section is an exposition, the second a development; a slow movement which follows is based on the theme stated by the wind instruments at the outset of the work. The fourth section provides a recapitulation and coda."

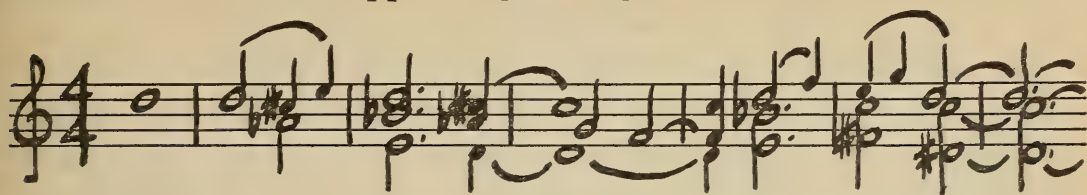
The following description of this piece was contributed by Alexander L. Ringer in the *Musical Quarterly* for April, 1956:

"The Toccata is also another instance of Kirchner's personal style which miraculously blends ingredients usually considered irreconcilable because they hail from both Schönberg and Stravinsky. On the whole, though, perhaps owing to the nature of the original request, the considerable feeling of tonality that pervades large portions of the piece and the general metrical simplicity have little precedent in his total *œuvre*. Kirchner likes to refer to Schönberg and Sessions as the men who most decisively influenced his musical orientation. The Toccata suggests that Beethoven may well be the man to complete the triad of mentors. Not only is the total effect of this relatively short composition direct and 'big' in the manner of the third *Leonore* Overture; more specifically, one is reminded of Beethoven by the imaginative treatment of melodic and rhythmic germ-cells including the proverbial 'victory' motif, no less than by the astonishing ideas springing from apparently quite insignificant, at any rate not very distinguished, thematic material.

"The principal melodic idea is stated by the wood-winds at the very



outset. Its motivic essence consists of the note D followed by a motion from the lower to the upper neighboring tone.



After an eerie sound produced by string harmonics with celesta support, the strings briefly elaborate the initial material, whereupon an *accelerando* leads to the exposition of the basic rhythmic patterns. Dotted rhythm appears under various guises. Furthermore, characteristic offbeat accents, well known from other Kirchner pieces, impose themselves with increasing vigor. Eventually, part of this rhythmic equipment is combined with a chord that is to assume some coloristic significance later on. An emphatic gesture by the low strings in unison, topped off by a delicate celesta chord and a rhythmic reminiscence on the snare drum, concludes the exposition.

"The development begins *andante* with an expressive trio of oboe, clarinet, and solo violin. Gradually the strings resume their rhythmic percussive function and the *accelerando* gets the rhythmic workout into full swing. The slower second half of the development, on the other hand, makes greater use of the initial melodic material. Again an *accelerando* — agogic fluctuations are an integral part of Kirchner's formal approach — leads to the varied recapitulation, which reverses the order of the exposition. As a result the motion is slowed down only shortly before the end, and the initial wood-wind idea now assumes the additional task of preparing the concise and rapid coda."

. . .

Leon Kirchner's Sonata Concertante for Piano and Violin, composed in 1952, was performed at a concert of chamber music in the Berkshire Festival on July 29 last, when Alexander Schneider was the violinist

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and the composer the pianist. He joined Aaron Copland and Lukas Foss in the Composition Department of the Berkshire Music Center. The present *Toccata* was performed by the school orchestra.

Leon Kirchner, born in Brooklyn (which was incidentally the birthplace of Aaron Copland and Roger Sessions), went with his family to California when he was nine years old and has lived in that State for the greater part of his life. He studied theory with Albert Elkus and Edward Strickland at the University of California in Berkeley, also taking lessons from Ernest Bloch. In 1942 he studied with Roger Sessions in New York. After serving with the armed forces, he returned to take his degree at the University of California, where he subsequently taught. He has been Associate Professor at the University of Southern California and is now Professor at Mills College in Oakland.

His works, in addition to the *Toccata* and the *Sonata Concertante* mentioned above, include *Letter* and *The Times are Nightfall*, for soprano and piano (1943); *Dawn*, for chorus and organ (1946); *Duo* for violin and piano (1947); *Piano Sonata* (1948); *String Quartet* (1949); *Of Obedience* and *The Runner*, after Walt Whitman, for soprano and piano (1950); *Sinfonia* (N. Y. Philharmonic, Jan. 31, 1952); *Piano Trio* (1954); *Piano Concerto* (N. Y. Philharmonic, Feb. 23, 1956, the composer as soloist).

. . .

As long ago as October, 1949 (in the *Musical Quarterly*), Richard Franko Goldman wrote prophetically of Leon Kirchner, largely on the basis of his *Duo* for Violin and Piano and his *Piano Sonata*. "It is not necessary to urge remembrance of his name; it will be heard often enough to impress itself. It is a joy not to have to write that Kirchner is talented or promising; one can write that of at least several dozen others. Kirchner is already the real thing; he is a composer whose music can stand being heard on programs with the music of anyone writing today. . . . Few composers can proportion music of rhapsodic glow so that it does not weary by excess of tone or of length. It is his sense of proportion, perhaps more than any of his other gifts, that stamps Kirchner as a composer who commands himself and his medium absolutely. This control is apparent in the absence of padding, of vulgarisms, of passages that sound labored, of noise designed to be shocking or merely to be soothing. . . . Kirchner's music recalls Bartók, the most elusive of 20th-century composers, who cannot be imitated and who can only rarely be evoked. Kirchner's music has something of the same darkness, the same poetry, the same disquieting hiddenness; but with Kirchner, as with Bartók, this is a product of temperament and not simply of mannerism.

"The idiom is chromatic, violently dissonant, drivingly rhythmic; the design is clean, the elements succinct. There is every mark of high



style, and no evidence of writing to a theory. . . . One could not name Kirchner's teachers by hearing his work, and that is the mark of the discovered individual and of the artist. . . . Kirchner profited from his studies with Schönberg not to be doctrinaire, but to think and work like a composer. . . . The Sonata is the work of a man of forceful, definite, and yet sensitively constituted personality; the music requires thoughtful assimilation by anyone who essays to play it, but it repays the thought and rewards study."

Quoting the above for a recording of Kirchner's Trio and Sonata Concertante under the Epic label, Klaus G. Roy wrote:

"The basic profile so perceptively drawn by Mr. Goldman has not changed in the seven years since this was written; but growth there has surely been. What Kirchner himself has to say about the philosophy of his music-making reveals the distance, the disinterest — if not indeed the aversion — he seems to harbor for the so-called neo-classical movement, whose primary exponents (yet so vastly different) have been Stravinsky, Prokofiev, and Hindemith. Kirchner is an ardent romanticist, if such classification and labeling were ever fair; he is an expressionist of fierce conviction and personal intensity, a believer in art for art's sake: truly a disciple — though not at all an obedient pupil — of Bloch, Sessions, Schönberg, and Bartók. Yet it is strange that the man he quotes in the following statement, the 17th-century astronomer Johann Kepler, has recently inspired none other than Paul Hindemith to write an opera about him, called "The Harmony of the World." Here is the musical credo of Leon Kirchner:

"'I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight.' So Kepler greeted the harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new æsthetic engineers of music, were to greet the creative act, what wonderful, æsthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately this is not the case. It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad — worship and make a fetish of complexity, or with puerile grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiae.

"An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent."

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# CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JEAN SIBELIUS

Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865;

died in Järvenpää, September 20, 1957

---

The violin concerto was composed in 1903, subjected to a considerable revision, and in its later form first played on October 19, 1905, by Karl Halir in Berlin, when Richard Strauss conducted; it was printed in the same year. Maud Powell was the pioneer of the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and with the Boston Symphony Orchestra under Dr. Muck, April 20, 1907. Miss Powell again played the concerto on March 9, 1912. Since then Richard Burgin has been the soloist at performances under Dr. Koussevitzky on March 1, 1929, February 28, 1930, and February 16, 1934. Jascha Heifetz was the soloist on November 23, 1934.

The concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

It is dedicated to Franz von Vecsey.

SIBELIUS, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition, turned once in his life to the concerto as a form. He first intended his Violin Concerto for the virtuoso Willy Burmester, who had been concert-master of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. Johnson tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

The concerto, which followed closely upon the Second Symphony, has been called by Cecil Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the



String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the cadenza precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of a long, sweet, cantabile melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

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I. *Allegro moderato*, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. *Adagio di molto*, B-flat major, 4-4. A contemplative *romanza*, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. *Allegro, ma non tanto*, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking-rhythmic figure is coupled with equally persistent harmonic pedal-points.

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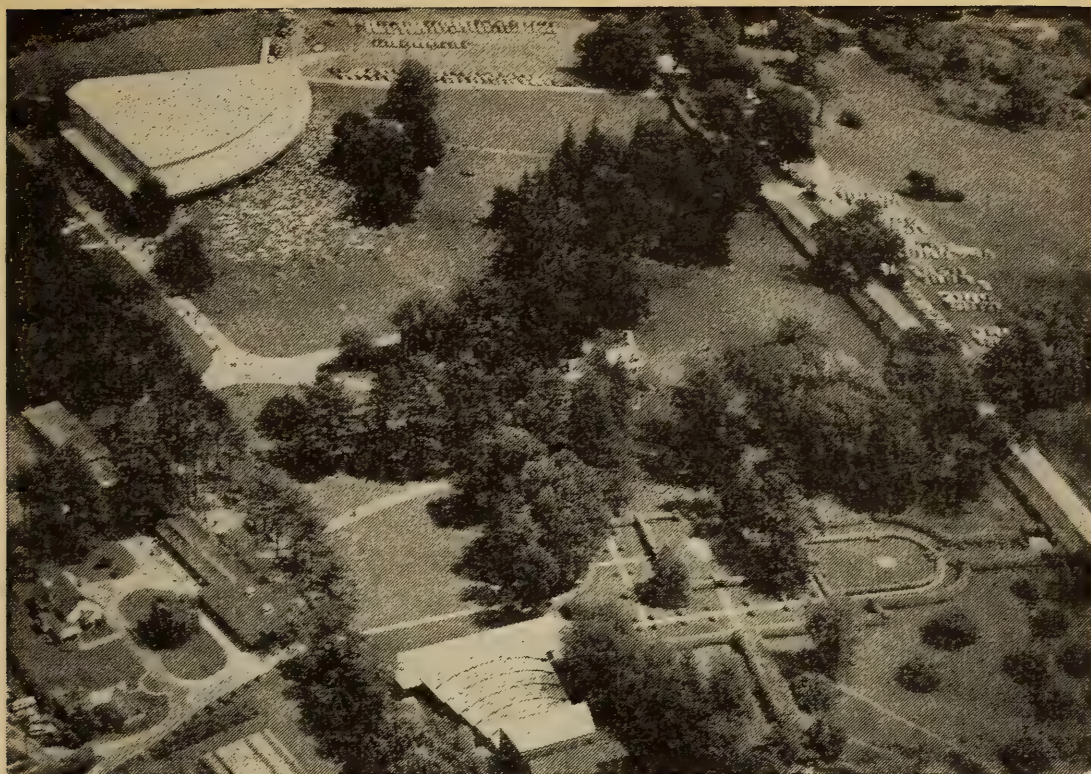
## RUGGIERO RICCI

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RUGGIERO RICCI was born in San Francisco, July 24, 1920. He was first taught to play the violin by his father when he was five years old, and a year later became the pupil of Louis Persinger, his principal teacher. At eight he appeared in public, playing Mendelssohn's Violin Concerto, and in the next year gave concerts in New York. At twelve he made a tour of Europe. After serving with the Air Force during the war, he returned to civilian life as a constantly active virtuoso. He has played in the Middle and Far East as a good will envoy of the United States. He has played often in Europe and several times toured Latin America.

Mr. Ricci plays an instrument made in 1734 by Joseph Guarnerius del Gesù of Cremona. It once belonged to the late Bronislav Huberman.





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CHARLES MUNCH, *Music Director*

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# SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of



the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of his most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

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The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly

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The programs will be sent by first class mail each Thursday preceding the Friday and Saturday concerts.

The subscription for the balance of the season 1959-1960 is \$2.00. Address the Program Office, Symphony Hall.



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The Saturday evening concerts of the Winter Season will be broadcast live on the following stations:

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WGBH-FM	89.7 mc	Boston
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The Concerts of the Friday-Saturday series will be broadcast by transcription at 8 P.M. on the Monday evening following the performances on the following stations:

*WGBH-FM	89.7 mc	Boston
*WBCN-FM	104.1 mc	Boston
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WHCN-FM	105.9 mc	Hartford
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*WAMC-FM	90.7 mc	Albany

The Concerts of the Tuesday Sanders Theatre series will be broadcast by the following stations:

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WGBH-TV	Channel 2	Boston
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The Sunday afternoon and Tuesday evening concerts at Symphony Hall will be broadcast live on Station WXHR-FM, 96.9 mc, Boston.

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with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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K. 543

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- II. Andante
- III. Minuetto; Trio
- IV. Finale: Allegro

KIRCHNER.....Toccata for Strings, Solo Winds  
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(Conducted by the composer)

INTERMISSION

BEETHOVEN.....\*Symphony No. 5, in C minor,  
Op. 67

- I. Allegro con brio
- II. Andante con moto
- III. Allegro; Trio
- IV. Allegro





Seventy-Ninth Season, 1959-60

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BEETHOVEN.....\*Overture to "Leonore" No. 3,  
Op. 72

DELLO JOIO....Variations, Chaconne and Finale

INTERMISSION

HONEGGER.....\*Symphony No. 2,  
for String Orchestra

I. Molto moderato

II. Adagio mesto

III. Vivace non troppo

WAGNER.....Excerpts from Act III,  
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Introduction--Dance of the Apprentices--  
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I. Reveries, Passions

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assai

II. A Ball

Waltz: Allegro non troppo

III. Scene in the Meadows

Adagio

IV. March to the Scaffold

Allegretto non troppo

V. Dream of the Witches' Sabbath

Larghetto; Allegro

INTERMISSION

HONEGGER.....\*Symphony No. 2,  
for String Orchestra

I. Molto moderato

II. Adagio mesto

III. Vivace, non troppo

ROUSSEL.....\*"Bacchus et Ariane,"  
Suite No. 2, Op. 43

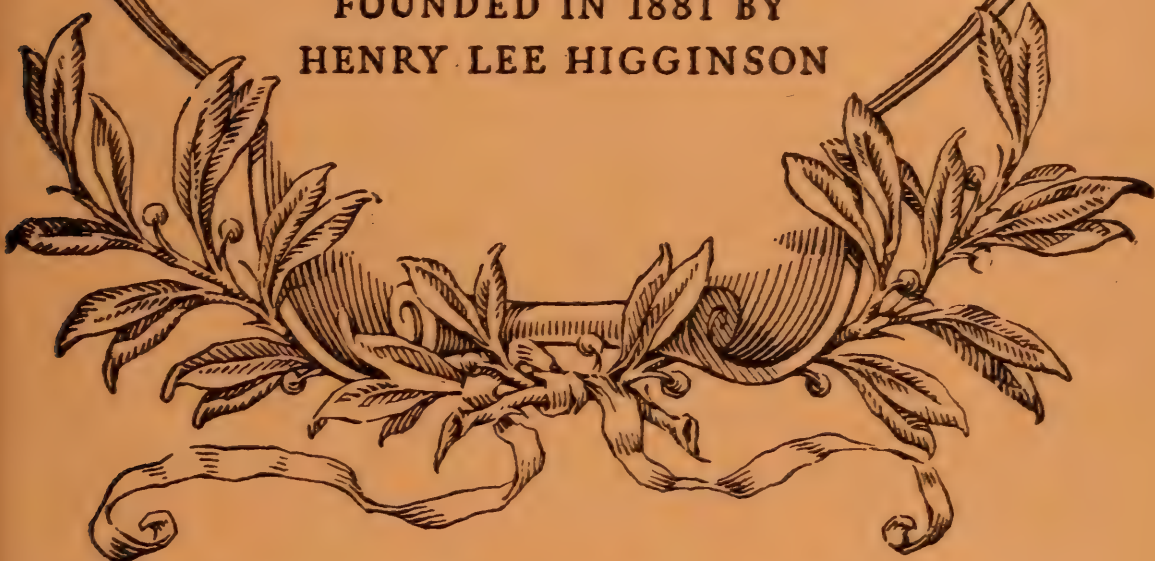






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# *Boston Symphony Orchestra*

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*with historical and descriptive notes by*

JOHN N. BURK

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# Program

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THURSDAY EVENING, MARCH 24, at 8:30 o'clock

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BEETHOVEN.....\*Overture to "Leonore" No. 3, *Op.* 72

CHOPIN.....Piano Concerto in E minor, *Op.* 11

- I. Allegro maestoso
- II. Romanza; Larghetto
- III. Rondo: Vivace

## INTERMISSION

HONEGGER.....\*Symphony No. 2, for String Orchestra

- I. Molto moderato
- II. Adagio mesto
- III. Vivace, non troppo

WAGNER...Excerpts from Act III, "Die Meistersinger von Nürnberg"

Introduction — Dance of the Apprentices —  
Procession of the Mastersingers

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GARY GRAFFMAN

Mr. GRAFFMAN uses the Steinway Piano

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BALDWIN PIANO

\*RCA VICTOR RECORDS

# OVERTURE TO "LEONORE" NO. 3, *Op. 72*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

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The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont* music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera shows a very similar tendency. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *Leonore* No. 2.\* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He

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\* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly ("*Léonore, ou l'Amour Conjugal*") from which Joseph Sonnleithner had written the German libretto for Beethoven as "*Fidelio, oder die eheliche Liebe*." "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.



retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called *Leonore* No. 3. When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to *Leonore* No. 1. This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting the two authorities, created a fortress of scholarship which prevailed for a long time. This of course would place the debated "No. 1" as actually the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from this simpler posthumous one. Of more recent writers, Paul Bekker (1912) was inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) took the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling

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the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise, for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene with its "*Singspiel*" dialogue between Marcelline at her ironing and her preposterous suitor.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full reprise, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic reprise. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the reprise, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

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# CONCERTO IN E MINOR FOR PIANOFORTE AND ORCHESTRA, *Op.* 11

By FRÉDÉRIC CHOPIN

Born in Zelazowa-Wola, near Warsaw, February 22, 1810;

died in Paris, October 17, 1849

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Composing his E minor Concerto in 1830, Chopin first performed it in Warsaw, October 11 of that year.

The accompaniment requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, and strings.

This Concerto is dedicated to Friedrich Kalkbrenner.\*

The Concerto has been played at these concerts with the following soloists: Madeline Schiller, December 22, 1882; Adele Aus Der Ohe, March 23, 1887; Teresa Carreño, October 28, 1887; Etelka Utassi, October 26, 1888; Ernest Hutcheson, February 28, 1902; Antoinette Szumowska, November 16, 1906; Ossip Gabrilowitsch, October 29, 1915; Josef Hofmann, December 20, 1918; Moriz Rosenthal, April 11, 1924. The following artists played the Concerto on tour only: Eugen D'Albert, 1892; Rafael Joseffy, 1898; Elizabeth Claire Forbes, 1914; Leon Vartanian, 1928. Moriz Rosenthal played the Concerto on tour in 1896, 1898, and 1924.

CHOPIN wrote his two piano concertos within a year of each other, when he was twenty years old. The F minor Concerto was actually

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\* The famous pedagogue whom Chopin met in Paris in 1831, and by whose playing he was much impressed. Kalkbrenner condescendingly offered to make a pianist of Chopin in three years, but his companions at the time, Mendelssohn and Liszt, whose enthusiasm over Chopin was as high as their opinion of Kalkbrenner was slight, talked him out of it.

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the first, although the second in order of publication (1836); the E minor Concerto was published in 1833. Although he had visited Berlin, Vienna, Prague and other centers, met celebrities and exhibited his talents in charity concerts, he had still much to learn of the world. His progress had been fondly nurtured in private performances at home. The three concerts he gave in 1830, for which he composed his two concertos, were his first opportunity in Warsaw to submit his talents as a pianist to the more impersonal scrutiny of the general public and the professional critics.

As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which in his century could nourish secret infatuations, and confide them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression — the *Larghetto* of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as "My dearest life." Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have — perhaps to my misfortune — already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the *adagio*\* of my concerto." The inspiration of the slow movement of this concerto was Constantia (Konstancja) Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance alike captivated him. Wierzynski, Chopin's recent biographer, writes: "She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and dili-



gence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim." She shortly made her stage début in the leading part of Paër's *Agnese di Fitz-Henry*, not without success, and to Chopin's delight. He did not meet her until April, 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two Concertos but some of the Études to be published as *Op. 10* and the lovely *Andante spianato* for piano were composed in this year.

Chopin made no avowal to Constantia, but confessed to his friend that her very name held him in such awe that he could not even write it. "Con — No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." Chopin seems to have survived this without too much difficulty. Love later blossomed between him and Maria Wodzinska, whom he had met as a child in Warsaw; later in Dresden he made an avowal when she was sixteen. This affair endured for a long while as a half engagement, and gently lapsed. In the salons of Paris there were many ladies to succumb to his music. James Huneker wrote of him: "a crumpled rose leaf was sufficient cause to induce frowns and capricious flights — decidedly a young man *très difficile*." Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in 1836, he came to the point of dedicating the Concerto in F minor. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Chopin's letters to Delphine, if they are not forgeries (their authenticity is discussed elsewhere in this bulletin), prove this Chopin's strongest and most enduring affection. Turgenev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. This one at least was present at his bedside and sang to him in his last illness.

. . .

Chopin announced a public concert on his own account rather than under the patronage in the National Theatre of Warsaw for March 17, 1830. He gave another on March 22, again to a full house, and at each performed his F minor Concerto, just completed. He was

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\* In his letters and on the programs of this time, the larghetto of each concerto are referred to by the generic title of "adagio."

pressed for a third concert and gave it on October 11, having by this time completed his Concerto in E minor. As with the first Concerto, he played the Allegro after an introductory number, allowed a solo number to follow it, and ended the first part of the program with the slow movement and finale. During the last part of the program, the much adored Constantia came forth "dressed in white, with roses in her hair," so Chopin described her, and sang the cavatina from Rossini's *La Donna del lago*, with the significant text: "*O quante lagrime per te versai.*" Chopin closed the evening with his *Fantasy on Polish Airs*. Chopin wrote Titus that after the close he was called out to acknowledge the applause. "No one hissed and I had to bow four times — but properly now, for Brandt has taught me how to do it." Soliva, the conductor, had taken Chopin's scores home for study, "and conducted them so that I couldn't rush as if to break my neck. But he managed so well to hold us back that, I assure you, I never succeeded in playing so comfortably with an orchestra. The piano, it seems, was much liked."\* He ends: "I think now of nothing but packing; either on Saturday or next Wednesday I start, going via Krakov. . . ."

This reference was to his pending departure for an ambitious visit to Vienna and Italy. He did not leave until Monday, November 1. On that day, according to Wierzynski, he drove by hansom cab "to pay his last calls, and everywhere he was late, everywhere he was detained beyond the allotted time. It was later reported by those who knew his secret that he met Konstancja in the Saxon Park in a quiet avenue about noon. The youngest Kolberg stood guard at the entrance to insure that no one should see them. They talked together only for a little while and exchanged rings. Frédéric gave Konstancja an old-fashioned wedding ring with a diamond set in silver. They agreed that they would communicate through Jas Matuszynski. He pressed her hand for the last time. Kolberg escorted him to the cab."

Diverted by the life he was henceforth to lead in other cities than Warsaw, it is to be feared that his raptures over Constantia were soon to become nothing more than a memory.

. . .

Liszt's remarks on the concertos in his book on Chopin are interesting, and may be considered as among the "fine pages" which George Sand found to atone for its style "*un peu exubérant.*" In the concertos and sonatas, Liszt considered the "ideal thoughts" of his colleague fettered by the "classical chains" of extended formal structure. He found them "beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic and impulsive. His beauties were only manifested fully in entire freedom. We believe he

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\* It was an instrument of Johann Andreas Streicher. The piano at the first concert had been criticized as much too faint, a recurring criticism of Chopin's playing in any case.



offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings, whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures.

"He could not retain, within the square of an angular and rigid mould, that floating and indeterminate contour which so fascinates us in his graceful conceptions. He could not introduce in its unyielding lines that shadowy and sketchy indecision, which, disguising the skeleton, the whole frame-work of form, drapes it in the mist of floating vapors, such as surround the white-bosomed maids of Ossian, when they permit mortals to catch some vague, yet lovely outline, from their home in the changing, drifting, blinding clouds."

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## GARY GRAFFMAN

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GARY GRAFFMAN was born in New York City, October 14, 1928. His father, a violinist, had been in Russia a pupil of Leopold Auer and in this country served as Concert-master of the Minneapolis Orchestra, later becoming Auer's assistant in New York. His son showed remarkable aptitude on the piano and at the age of seven, using a pedal extension, was accepted at the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He graduated in 1946, having already made appearances in public with orchestra and in recital. He won the first Rachmaninoff Fund Piano Contest in 1947, the Rachmaninoff Fund Special Award in 1948, and the Leventritt Foundation Award in 1949. He played Prokofieff's Third Concerto with this Orchestra on April 1, 1955; Brahms' Piano Concerto No. 1, on November 8, 1957. He has made five European tours in recent years, and, in 1958 a tour around the world.



## ENTR'ACTE

### MUNCH AND MUSIC: HIS CURRENT VIEWS

By JAY S. HARRISON

*"New York Herald Tribune," March 6, 1960*

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(The characters: Charles Munch, conductor of the Boston Symphony Orchestra, and a reporter. The place: the dining room of a Park Avenue hotel. The time: last week.)

MUNCH: Let me tell you before anything else that I think the music critic must have the most difficult job in the world.

REPORTER: How so?

M: To find in each new work — in one hearing — what is significant for the present and the future. That's the main thing, isn't it? That's the first responsibility of the music critic.

R: In a way, yes. But he fills other functions, too.

M: I hope you don't mean that his principal job is to say whether the horn player hit a wrong note or not. Anybody can do that — and a critic is not anybody. At least here in America criticism stands for something. . . .

R: As opposed to Europe?

M: I think so. Critics in this country admit that they need to hear a work more than once before they can penetrate into it. And they don't pre-judge. Many European writers come to a concert with a predetermined point of view, so that they don't actually hear the work. They hear only what they *want* to hear. But your colleagues accept new music on its own terms. That's as it should be.

R: About new music — does it meet with much resistance in Boston?

M: None at all. I play a new work every week and have complete freedom in doing so. The Boston audience always responds. In fact, you know, Boston audiences are better than the ones in New York.

R: That's news to me.

M: Oh, yes, definitely, yes. They are a warmer audience — more demonstrative. I suppose that's because you have so many concerts in New York that the listeners are a little jaded. Look — a few weeks ago you had five different major orchestras playing in Carnegie Hall in one week. We never have anything like that in Boston, though, for me, there are hundreds of other compensations.



R: Specifically —

M: For one thing, the discipline and spirit of the Boston Symphony. Also the interest of my musicians in the music they are playing. They are always fighting, discussing, debating about the music they play. For me, as a Frenchman, this was a revelation, because I found that the musicians were actively curious about the *value* of what they were doing. They just don't play and go home.

R: Is it the same with every one connected with the Boston Symphony organization?

M: Absolutely, right down to the last secretary. The entire staff — the management, trustees, etc. — they are all deeply involved in everything the Boston Symphony is up to. I know every great orchestra in the world and nowhere is the conductor's job more rewarding. And every one makes it easy for me.

R: But would you actually call the conductor's life an easy one?

M: No, positively no.

R: What is the most difficult part of it?

M: To have a clear beat so that the musicians will know what you are doing. Or more precisely, to beat or not to beat. Often I tell the musicians I will not beat measures — their rhythmic feeling is enough. So I just let my men play. You see, an orchestra like the Boston or the Philadelphia feels immediately what you want, what you like. They almost sense in advance what you're going to ask for.

R: You mentioned the Boston and Philadelphia orchestras in the same breath, and certainly they are the two finest orchestras in the world. How would you compare them — or can you?

M: It is difficult. I think the Philadelphia is more brilliant, while the Boston is more sensitive. But you really can't say that one is better than the other. It may be that you have a better trumpet in one than the other, or that one timpanist is superior to another. Still, when you are dealing with two orchestras on such a high level the difference between them is very small.

R: You've been eleven years in Boston. During that time what are some of the changes you've noticed on the American musical scene?

M: Where can I begin? Certainly not only with the tremendous development in creativity, but also in the progress made by American instrumentalists. Not only soloists, understand. Ten years ago to find a perfect orchestral cellist or flutist was a problem. Now, when I hold an audition I am flooded — and everyone is good. I trace this directly to our teachers in the conservatories. You have first-desk men like

Laurent and Gillet teaching flute and oboe in Boston, and Kincaid and Tabuteau doing the same in Philadelphia. Men like these have established great schools of players. And soloists! In what other country do you have a choice of young pianists like Graffman, Istomin, Fleisher, Janis? Tell me? Nowhere.

R: And does your enthusiasm extend to the future for music in America?

M: As far as I can see it will be unbelievable. In Boston all our concerts are now sold out, and every year the record business gets bigger and bigger. The whole growth of music here is a miracle; also it is unique. And I don't see any end in sight. There has been no similar growth like it anywhere in the world at any time.

R: To change the subject — do you have any preferences among contemporary composers?

M: To a degree. Honegger, for instance, is to me a very great man, and Piston, too. Everything Piston does is perfectly organized; nothing is left to chance. It is all logical, as music should be. And, of course, there is Stravinsky — a work like "Le Sacre" is a tremendous event. Also "Les Noces"; and the Canticum Sacrum moves me deeply.

R: And among the younger composers?

M: Well, I'm devoted to no single school. I try to do everything that I think is worth doing. My only principle is that I know that young composers *have* to be helped. But you can't help every one, so I must make the final choice. That's all there is to it.

R: How about fellow conductors — who are your preferences in that direction?

M: When I was an orchestral violinist I played under Monteux, Walter, Furtwängler, Toscanini —and for all of them I have enormous admiration. But Toscanini was my idol, my hero. We were not always in artistic agreement, but no orchestra ever sounded again the way it did under him.

R: Finally, Mr. Munch, rumors filter through New York now and then that you're considering resigning from the Boston Symphony. Is there any truth to them?

M: Not a word. Of course, it all depends on my health and strength. But as long as they hold out I will continue in Boston. Leave Boston? Not until they drag me away.



# SYMPHONY FOR STRING ORCHESTRA

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

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The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher\* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Serge Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor*, May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory *Molto moderato*, *pp*, with a viola figure and a premonition in the violins of things to come. The main *Allegro* brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff*, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a presto coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

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\* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich*, founded in 1941. It was for him and his orchestra that many important works have been composed.

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EXCERPTS FROM ACT III, "*DIE MEISTERSINGER  
VON NÜRNBERG*"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

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"*Die Meistersinger von Nürnberg*" was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861, and completed the score in 1867. The first performance of the opera was at the Royal Court Theatre in Munich, June 21, 1868.

THE Introduction to the Third Act of "*Die Meistersinger*" is music of Hans Sachs in revery, for the composer is preparing his hearers to behold the master cobbler seated alone in his study musing over a book. The Introduction opens with a fine contemplative theme, first given to the cellos. Wagner himself has explained his purpose: "The opening theme for the cellos has already been heard in the third strophe of Sachs' cobbler-song in Act II. There is expressed the bitter cry of the man who has determined to renounce his personal happiness, yet who shows the world a cheerful, resolute exterior. That smothered cry was understood [in the Second Act] by Eva, and so deeply did it pierce her heart that she was moved to escape, if only to hear this cheerful-seeming song no longer. Now, in the Introduction to Act III, this motive is played alone by the cellos, and developed in the other strings till it dies away in resignation; but forthwith, and as from out the distance, the horns intone the solemn song wherewith Hans Sachs greeted Luther and the Reformation, which had won the poet such incomparable popularity. After the first strophe the strings again take single phrases of the cobbler's song, very softly and much slower, as though the man were turning his gaze from his handiwork heavenwards, and lost in tender musings. Then, with increased sonority, the horns pursue the master's hymn, with which Hans Sachs, at the end of the Act, is greeted by the populace of Nuremberg. Next reappears the strings' first motive, with grandiose expression of the anguish of a deeply stirred soul; calmed and allayed, it attains the utmost serenity of a blest and peaceful resignation."

The final scene depicts a meadow with the gaily decorated platform from which the judges will hear the contest. A lively *Ländler*, danced in couples by the apprentices and their girls, is interrupted by the arrival and majestic entrance of the Mastersingers.

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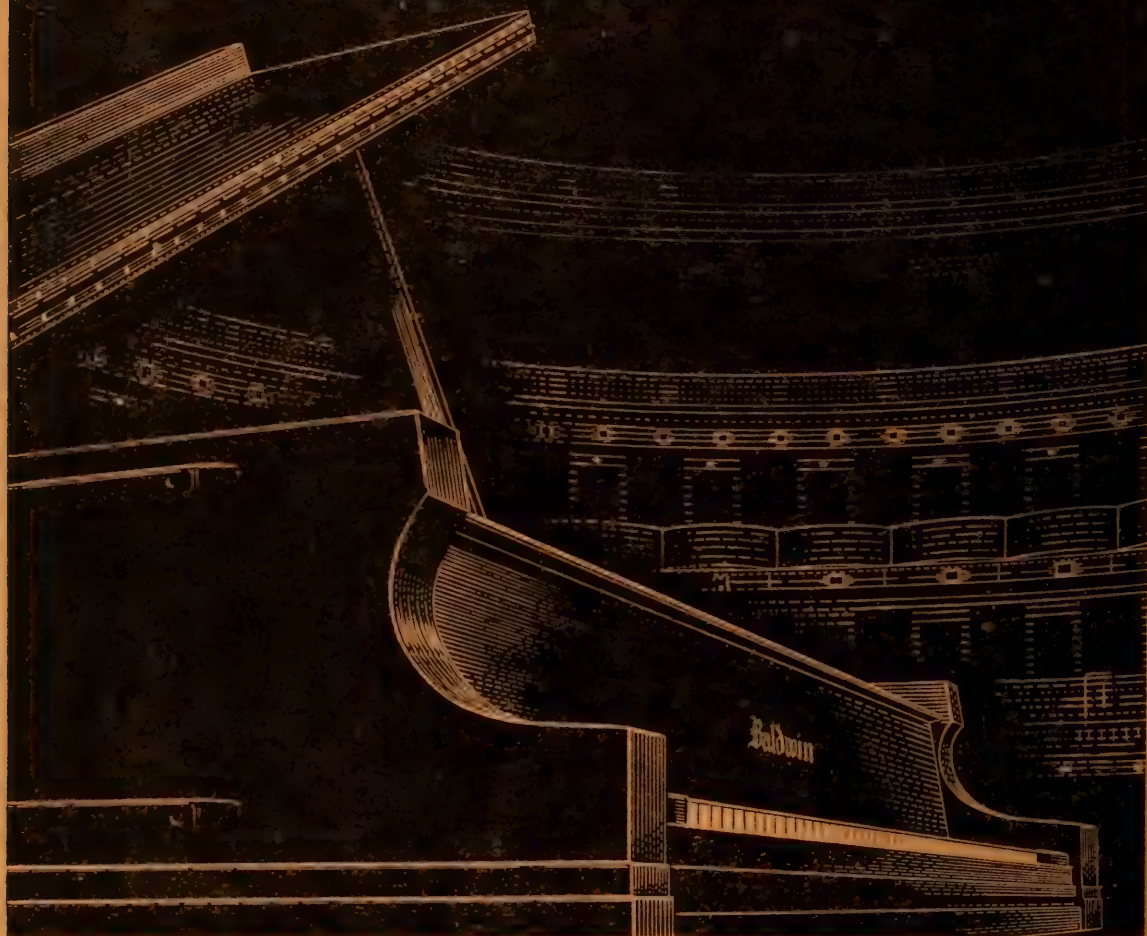
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HAMILTON STUDIO PIANOS • BALDWIN ELECTRONIC ORGANS • ORGA-SONIC SPINET ORGANS

















